



Xiaoxi Wang

**A música espanhola na China: Uma análise do
cruzamento de culturas segundo o piano suite
Goyescas de Granados**

**The Spanish music in China: A cross-culture analysis
of Granados piano suite *Goyescas***



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The Spanish music in China: A cross-culture analysis of Granados piano suite *Goyescas*

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palavras-chave

Pesquisa de cruzamento de culturas; *Goyescas*; cultura musical chinesa; cultura musical espanhola; experiencia a tocar.

resumo

Este trabalho tem como principal objetivo a criação de uma performance que espelhe o cruzamento de duas culturas distintas: a espanhola e a chinesa. Através da Suite de Piano *Goyescas*, de Granados, concretizarei uma pesquisa que realizará o cruzamento destas duas culturas, tanto a nível histórico e social, como estético e musical.

Sendo uma pianista de nacionalidade Chinesa, a estudar música em contexto europeu, tive a oportunidade de contactar com uma nova perspetiva da criação musical. Este facto, bem como o contacto mais direto com a cultura ocidental, e a espanhola em particular, revelaram-se para mim bastante importantes, constituindo-se objetos de investigação futura e que desejo muito espelhar na minha prática musical.

Estes factos permitiram-me ainda desenvolver uma outra perspetiva sobre a obra de Granados, uma perspetiva que tem por base a minha leitura do seu trabalho. Para conseguir transmitir o seu pensamento e interesses musicais a um público que na grande maioria dos casos desconhece a sua obra e a cultura espanhola em particular, foi feito um estudo profundo da sua linguagem estética e musical.

Do ponto de vista metodológico foi realizada uma pesquisa bibliográfica, diversas entrevistas a pianistas de diferentes países e uma análise da obra. Por outro lado, senti que era importante construir a minha interpretação de *Goyescas*. Para o facto, desenvolvi uma performance baseando-me na análise da sua linguagem musical, disponibilizando materiais de discussão a outros pianistas, chineses ou não, aquando de futuros estudos acerca desta temática. Foi ainda realizado um estudo aprofundado das técnicas de composição de Granados, procedendo-se ainda à análise do temperamento espanhol da obra e da sua relação com as pinturas de Goya.

Acredito que o propósito deste trabalho não será apenas o de transmitir a música de Granados e as suas criações através da performance em palco, mas também o de encontrar um método que ajude pianistas da minha geração a compreender melhor a música deste compositor e, consequentemente, a tornar a música espanhola gradualmente mais reconhecida e presente nos reportórios de pianistas, nomeadamente os de nacionalidade chinesa.

keywords

Cross-cultural research; *Goyescas*; Chinese musical culture; Spanish musical culture; Playing experience.

abstract

This work aims to do cross-cultural research on the socio-historical, musical and performing aspects of Granados' piano suite – *Goyescas*.

As a Chinese pianist studying music in a European context, I was able to come into contact with a new perspective of music which I desire to study. At the same time, a distinct position in relation to Granados' works was taken in the scope of my personal and psychological judgement of his works. In order to express Granados' musical thoughts, as precisely as possible, to the Chinese audience, a deepened awareness of the musical language and musical imagination of Granados' works was undergone. This work was supported by bibliographical research, interviews with pianists from different countries, and my personal performing experiences. I felt that it was important to include my personal interpretation, to discuss the playing experience provided to Chinese pianists for their future studies of this music, based on the analysis of Granados' musical language. To accomplish this, his composing techniques, the Spanish temperament of *Goyescas* and its relation to Goya's painting was also relevant to my study.

It is my belief that the significant propose of this work is not only to transmit Granados' music and his notions through performing on the stage for the audience, but also to find a method which helps pianists of my generation to better understand Granados' music, and consequently, make Spanish piano music become gradually more recognized in the repertoires of Chinese pianists.

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Introduction

Enrique Granados was the first Spanish composer studied and appreciated dearly throughout my piano performance. It is safe to say that most of compositions contain Spanish musical character which Chinese pianists played were Romantic and Impressionistic styles, such as *Spanish Rhapsody* by Franz Liszt, *Alborada del gracioso* written by Maurice Ravel, *La soirée dans Grenade* of *Estampes* by Claude Debussy and many other works inspired from Spanish musical style, only a handful of peers from China learned to play pieces of Spanish origin. As far as I know, there is even no one around me played Spanish original pieces during my studying in Shanghai Normal University in China. Before truly connecting with Enrique Granados and his work, I only knew of him in theory from having read his Western history monographs. Some aspects which were attractive about Enrique Granados, as a representative of Spanish music, were that his piano music not only had the essence of Spanish nationalism but also that of strong individualism (Hess, 1991). In fact, people praised him as a "Spanish Chopin" (Clark, 2006).

Until meeting with professor Yi Wu, a former teacher from Shanghai Normal University, a study and comprehension of *El Amor y la Muerte* from *Goyescas* of Granados had been initiated. This repertoire choice was pursued in light of Professor Yi Wu's piano education in Argentina, where he continued to maintain an intimate relationship with Spain. After leaving Argentina, Yi Wu continued his piano study in the United State of America with the outstanding Spanish pianist Joaquin Achucarro. Therefore, his knowledge of Spanish music may be considered an accurate approach to the creation of vivid rhythms full of the decorative melodies and nuances, so present in the characteristic Spanish timbres and features, and which for this reason were so appealing to study.

After arriving in Portugal, a country geographically so close to Spain, a desire to develop a repertoire and understanding of this kind of music more extensively became evident.

The focus of this study was to understand the Spanish musical characters of Granados' *Goyescas* more profoundly. To achieve this interpretive analysis, an in-depth look at aspects, such as his creative background and personality, his composing techniques and his connection to Goya's paintings was undergone. Furthermore, a study to assimilate the traits of Granados' improvisational technique and the Spanish temperament of folk music, which is so visible in his music, the presence of the guitar sound, the infusion of romantic idioms, and finally the pedal technique was also researched. With this research, the intention is to provide pianists and audiences in China with an accurate understanding of the many aspects of *Goyescas*.

Still, it is supposed that for most Chinese pianists, Spanish artistic music was a repertoire not usually played and the practice of this type of musical ambience gets little attention. However, during the last twenty years, begin to emerge the studies and thesis that deal with the theoretical and interpretive aspects of this kind of music. Through playing and analyzing *Goyescas* personally, an intensive examination, which discusses various aspects related to *Goyescas*, is thought to be of benefit to pianists in China who are as of yet experiencing difficulty in performing the piece.

In summary, how to grasp the Spanish rhythmic style and folk music element; how to control the keyboard to deal with Spanish unique tone color and clarify the multi-voice texture in the performance; how to communicate the subtle changes of improvisational transformations during the performance, are examples of the material which will be approached.

It is hoped that this study of *Goyescas* might enlighten performers of China to make proper decisions when interpreting the music, with complete adherence to the composer's intention, while at the same time assist the pianist in expressing their own feelings throughout the performance.

Chapter 1 Theoretical framework

1.1 Problematic

So as to understand how the above prediction, mentioned in the introduction, was reached, to begin with, a research of the development status of Spanish music in China will be considered. In order to do this, the following relevant questions were posed; if Granados' music was played in China in the beginning of this instruction of Spanish music in the XXI century; how the musician felt and became accustomed to appreciating this music; furthermore, why music admirers in China appreciate Granados' musical works.

Another important problematic one endeavored to research was the musical and aesthetic conception that *Goyescas* bring us, since the work is combined with the composer's creative background and Goya's legendary paintings. As is well known, in the year of 1898, when Granados saw the exhibition of the famous Spanish painter Francisco de Goya for the first time, it made a strong impression on him and he truly emphaticized with the painter's work. This synchronization perhaps gave his *Goyescas* an original tone and artistic meaning. In reality, it conveyed a sonic transition of Goya's paintings and images into moods. Accordingly, there was an eagerness to understand how to convey art through music, as well as the genius composer and his deep emotion and sublimation.

1.2 Objective

To further understand the development of Spanish piano music including its performing, the teaching status in China will be studied. One has taken it upon oneself to inquire when Spanish music will be taught in the two most important Music Conservatories of China: The Shanghai Music Conservatory and The Beijing Central Music Conservatory, since it is traditionally such a strong aspect of Western musical teaching. Still, if Spanish piano pieces were often used in the teaching process. Finally, as a person of Chinese decent, how one felt about the playing, or

the teaching process of Spanish piano works, such as *Goyescas*.

As a performer, to approach Granados' *Goyescas* and its socio-historic, aesthetic and cultural background as clearly as is possible, is desired. This study will help understand Spanish music, especially Spanish nationalistic music which shows the unique charm and colorful sonority from the late nineteenth to the early twentieth century. In this period, Isaac Albéniz, Enrique Granados, Manuel de Falla and other nationalistic composers fused their works with characteristics such as *Flamenco*, *Cante jondo*, together with the guitar, castanet, tambourine and other timbres of traditional instruments. Furthermore, with the influence of French music, Spanish music went into its most magnificent golden period. As a representation of this golden period, the study of Granados' work was helpful in understanding the characteristics of the Spanish music of that time, between the end of the XIX century and the first two decades of the XX century. It also proved very helpful in updating one's performing skills. Through the analysis of this subject, there was an intention to learn how to play these works precisely and let people from different countries become in tune with and vibrate with the music and with one's interpretation of the pieces through performance, in particular with the pianists and audiences from a place as distinct as China.

For Chinese pianists and audiences, the style of Spanish music is a little unfamiliar. A plausible reason for this may be that this genre of music was introduced in China later than that of German and Austrian music. On one hand, usage of abundant dancing element was uncommon for Chinese pianists and audiences. Additionally, the bold and unrestrained enthusiasm, almost unruliness, and the debauchery in the character of Spanish people, such as *Majajism* which was praised highly by Goya and Granados, was also not easily comprehended by the Chinese.

Therefore, finding the appropriate way to play *Goyescas* was the emergent aim of this research, as a Chinese pianist. To argue that the piece is not only a

representation of Spanish music, but also a significant member of the world's musical landscape will be a main focus of this study.

1.3 Methodology

The aim being a response to the above problematic, first needed was an understanding of the effects of Spanish music, particularly of Granados' music, on the Chinese academic specialists. It was essential to grasp how this style of Goyescas' piano suite affected one, as a performer, the next step being how this musical style affected audiences in China. Lastly, an acknowledgement that there were many circumstances on the perspective of the human thought was needed. In order to do this, retracing of the listener's customs, understanding, reflection and so forth would be required. Following this conception and considering it both as a performer and a researcher, aspects of Granados' musical works integrated systematically, historically and arbitrarily, were approached as an object of study into notes of score and its semantics. At the same time, it was necessary to establish a relationship with his non-musical environment, shown through his historical background and the society in which the composer lived. Consequently, a study of the cross-examination of knowledge of Granados' musical and non-musical aspects and one's personal experience as a performer was required, both in analysis, interpretation and emotional mood.

Furthermore, given that this research began with a cross cultural reference, an inquiry of the familiarity of the Chinese audience with Granados' music, mainly on academic musical arts and lovers nowadays, was also required. From this point of view, a timeline of when Granados' music became known and practiced in China and after their cognitive and emotive evolutions of the music changed, needed to be defined.

As a theoretical presumption, the criticism of the Chinese listener would depend on their understanding of Granados music and their cognitive development

would be affected by the modernization of Chinese society and growth of the musical environment. Apart from this, when the audience came to listen to a concert, it was important to establish how Granados' works, played by the performer, impacted the audience on stage and was appreciated by them.

Therefore, as a Chinese performer, there was a responsibility to transmit Granados' works and other Spanish music in a rational way and not just from one's own understanding and feeling. Thus, a methodology of this study was designed.

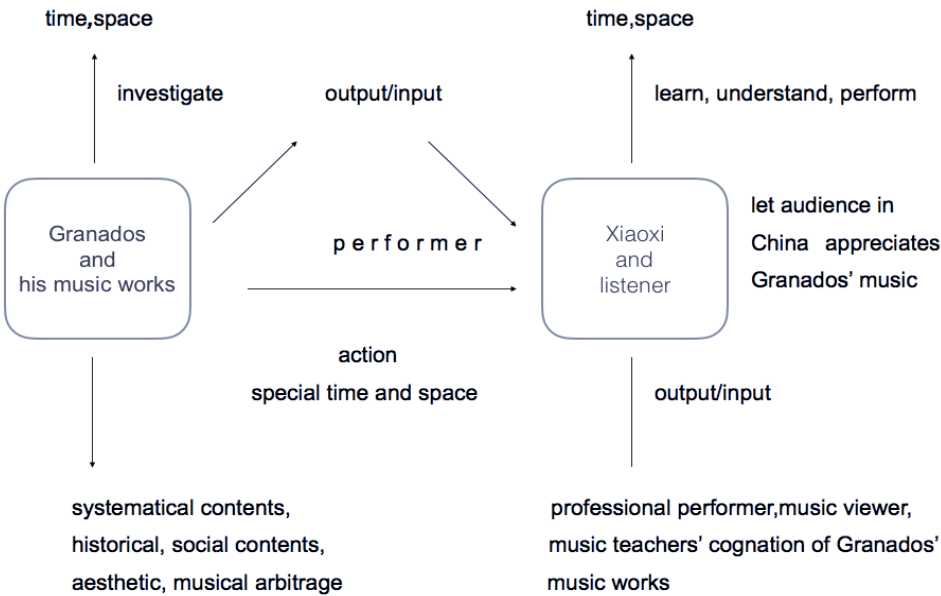


Table 1: Relationship between composer, his work, performer and audiences.

This diagram shows a relationship between Granados, his musical works, listeners from China and oneself. It is crucial to note that Granados lived both in the different continent and era from the Chinese audience, oneself included. Granados' upbringing shaped his mind and the characteristics of that era were reflected in the aesthetic and musical content of Granados' works. His work combined Spanish national musical elements with strong romantic temperament. For this reason, Granados' diversified music came into being.

As a performer of the twenty-first Century, from China, a psychological judgement and a distinct position in relation to Granados' works was taken as a consequence of cultural and historic background. To express Granados' musical

thoughts as precisely as possible, to the Chinese audience, in concert or some other special time and space, a deepened awareness of the musical language and musical imagination of Granados' works and an integration of this knowledge into one's performance was fundamental, with a special aim in listening carefully to the melodic voices, the harmonic modulations, and pursuing the changes of tone colors and key-touching.

The significant propose as a performer is not only to transmit Granados' music and his notions through performing on the stage for the audience, but also to find a method which allows the audience in China to appreciate Granados' music, full of Spanish style and colorful emotions. In the article *Musicking: A ritual in social space* written by Christopher Small published at the University of Melbourne, the author talked about the difference between people from different societies and cultures, and focused on the relation between the style of the sound effects they bring into life or listener with the way in which the personal performance experience is patterned (Small 1996).

As an expectation from the input of a systematic emotional performance, the analysis of the cognition of the professional performer, the musical review and the teacher's view of Granados' music, was the basis for understanding the audience's preferences.

In relation to the diagram, two methods to compliment methodology were chosen, field research and bibliographic research. In the field research, questionnaires and interviews with professors in several conservatories in China were elaborated which is approached in the second chapter. They were conducted so as to achieve firsthand analysis of the Chinese musical community of today, relevant to this investigation.

In the bibliographic research, the reading was divided into two separate parts. The first part is related to Granados' background and both his musical and non-musical aspects will be touched upon. This approach is a result of the study of a

monographic review, interviews, and musical critiques, which helped to further understand Goyescas from a creative perspective and the composing technical training and influencing factors of Granados. I found six major monographic publications related to Granados and his piano suite *Goyescas* namely: *Enrique Granados: a bio-bibliography*, written by Carol A. Hess (1991); *Enrique Granados: Poet of the Piano*, written by Walter Aaron Clark (2006); *The 1898 Movement in Spain: Towards a Reinterpretation with Special Reference to En torno al casticismo and Idearium espanol* of Herbert Ramsden (1974); *Spain, Europe, and the Spanish miracle, 1700-1900*, written by David R. Ringrose (1996); the 2nd revised of *Harvard Dictionary of Music* by Willi Apel (1969); the 2nd edition of *The Music of Spain* by Gilbert Chase (1959); *Granados and the Opera Goyescas* written by Jean R. Longland (1945). I approach much more on the biographic of the composer, the national features and the poetic expressions on his music works after reading these books.

The second part of the reading is based on academic dissertations and scientific publications in China from the end of the 20th century up to present day, and relevant to the object of this study. The data collected was divided into two categories, which are, respectively, the summary category and the performance analysis category. Most of the articles dealt with the performance and analysis were directly related to the study of *Goyescas*, based on the analysis of the musical texture and finally focused on the interpretation of the performance. For example, there was Yiqing Xiao's dissertation *The Research on Goyescas and the Explanation of Playing*, which was the earliest systematic study of *Goyescas* (Xiao, 2007); Master thesis *Inheritance, hold on and Exploration: On Musical Style of Granados' Works*, written by Xi Wu (2009); Master Thesis *Study of Enrique Granados y Campiña's Suite for Piano Goyescas* by Xiaoxiao (2010); finally, the dissertation *A study on The Harmony in Enrique Granados's piano suite Goyescas*, written by Xiafei Tian (2015). These dissertations explored the research of musical

style in Granados' works focusing on *Goyescas*, and referred that Granados combined Spanish national character with romantic elements and impressionism to reach his unique musical temperament.

Finally, an introspective study was made which analyzed pieces of the *Goyescas*' piano suite based on personal practice and performance experience, so as to find the true meaning of the artistic project proposed.

Chapter 2 Spanish piano music in China

2.1 Historical background

Granados' compositions were primarily comparative to the compositions of his idol, Chopin. Through them, he succeeded in giving his musical elements a Spanish national characteristic, which formed his individual identity as a master of Spanish national music. For this reason, as a Chinese student of music, one was impelled to develop a repertoire and understanding of Granados' music and to approach this Spanish style. Compared with the popularity of other composers of the Nationalistic era, such as B. Bartok, Glinka, A. Grieg and Barber, knowledge of Granados was quite different in China, in fact almost inexistent.

On one hand, for most Chinese pianists, this Spanish form of art seemed to be an unfocused repertoire, and therefore received little attention, rarely being practiced in the Chinese musical ambience. On the other hand, in accordance with a great amount of literary search, it was found that not much research and study of Spanish art music was done, until the beginning of the XX century.

In fact, only a small number of dissertations and superficial evaluations about Spanish piano music were found. For example, the article – *The soul of Spanish piano music* was published in *Music Lover* in 1987. In this paper, the writer Wenxian Gu introduced Granados as a representative Spanish national musician, and praised him as a master who made a good combination of the Spanish national element and the romantic style. This article described the account of Granados' life and his masterpieces briefly, but failed to analyze the work in detail (Gu, 1987).

The same type of general summary of Spanish piano music also included Shigu Zhang's article – *Spanish piano music of the golden age* published in 1999, issue of the journal *Piano Artistry*. The author introduced the representative works of Isaac Albéniz, Enrique Granados, and Manuel de Falla, who were renowned composers during the Spanish Golden age in the late 19th and early 20th century, and assumed a reasonable understanding of the character of Spanish piano music

and their unique musical language.

In short, according to the literary review, based on Chinese belief, it was verified that there were very little systematic and scientific articles or monographs that talked about the general summary of Granados' life or the characteristics of the works needed to make an introduction and overview. Furthermore, a Chinese version of the individual monographic book about Granados had not been found. Clearly, this evidence fully reflected a gap in the study of Spanish national music in Chinese musical circles before the XXI century.

The reason behind this phenomenon had to be traced back to the development of piano music in China. The early development of Chinese piano music had a close relationship with the Russian, German and Austrian musical style since many outstanding Russian and Jewish musicians moved to China, more precisely to Shanghai, to escape the Nazi persecution in Europe during the early 20th century. These musicians, who had outstanding musical skills, mostly served in the conservatory in China. They trained the first generation of Chinese pianists by using a traditional piano pedagogy of the Russian and Germany styles and these piano methods have continued to today. Thus, from the history of the development of western piano music in China, it may be assumed, that pianists and audiences in China were more familiar with Russian, German and Austrian musical styles, and had little understanding of Spanish piano music and Granados' compositions.

2.2 Research, performance and teaching status in China

With reform and opening to the outside world, as well as the facility of global communication in the past thirty years, Spanish piano music being an important part of world music as it is, received more and more attention from Chinese musicologists.

In order to determine whether someone in China had an understanding of Spanish music, especially of Granados' music, some reviews based on literary

journals were produced, as well as some interviews with professors in several conservatories in China, so as to further study the possibility of Spanish piano music, especially Granados' composition, being understood more deeply when played in China.

Based on literary reviews in China, it was verified that until the 80s of the 20th century, there were very few systematic and scientific articles or monographs that talked about Spanish music. Nevertheless, from the end of the 20th Century up to present day, academic and scientific works appeared increasingly. There were a set of articles and dissertations, specifically during the last ten years, that studied Spanish nationalist music including Granados'. So, in the process of further sorting and analyzing the data, testimony, according to its particularity, was selected. Finally, the data collected was divided into two categories, which are, respectively, the summary category and the performance analysis category.

In the summary category, the selection of the articles was mainly about the general summary of the works. The common point in this kind of article was that the analysis of the works was limited. Most of the journals and magazines, which were domestic periodicals, focused mainly on Spanish music, Granados' works or on the characteristics of the works needed to make an introduction and an overview.

The first published article mentioning Spanish piano music which was found was *Piano style in the 20th Century* written by Harold C. Schoenberg and Qinghua Wang, published in *Art of Music-Journal of the Shanghai Conservatory of Music* in 1979. The article outlined the characteristics of Spanish piano music and representative musicians (Schoenberg & Wang, 1979).

Another article, *Spanish piano music in 20th century* which was written by Aleksey Alekseev and Guozhang Kan was published in *Journal of Xi'an Conservatory of Music* in 1985. The main purpose of this article was to introduce the Spanish nationalist composers of the late 19th and 20th centuries, such as Enrique Granados, Manuel de Falla, Isaac Albeniz and characteristics of the

representative piano works composed by them (Alekseev & Kan, 1985). From the year of 2007, there was an increasing interest in Spanish music studies in China and Granados' music was becoming more and more popularly researched.

For instance, there was an article: Fang Zhang's *Study on Granados and his piano suit Goyescas*, published in the second issue of the *Chinese abstract* in 2009. This paper introduced the process of the formation of Granados' musical style, and emphatically analyzed the national characteristic and the romantic style of his representative work *Goyescas*. This piano suit gave people a sense of improvisation, inspired by the scene of *maja* and *majo*'s life of a series of paintings by Goya. This article also pointed out that Granados was one of the greatest romantic composers in Spain. His musical creations had fuller Spanish national color and strong romantic temperament (Zhang, 2009).

Yet another which article talked about the same subject: Xing Meng's *Analysis of Granados' piano suit Goyescas*, and was published in the third phase of the *Journal of Culture Study* in 2009, made Granados noteworthy. By analyzing the compositional techniques, the author pointed out that the *Goyescas*' suite combined the romantic compositional features with the Spanish national characteristic, and it was Granados' most distinctive work. The author reviewed Granados' two major writing characteristics: the factor of painting and the factor of the Flamingo style.

In relation to the painting factor, the author mentioned that Granados' *Goyescas* not only served to describe the complete painting by Goya but also to reflect his feelings about the social background in this piano suite. In relation to the factor of the Flamingo style, the author considered that Granados' works had a close relationship with Spanish folk songs, as well as Spanish dancing rhythms. Therefore, this article was meant to emphasize the diversified factors of *Goyescas* and the profound expressive force of Granados' music (Meng, 2009).

In yet another article, *National Style of Granados' Piano Music* written by Yimin Tan, published in 2009, issue of the journal *People's Music*, the author

analyzed the style of Granados' piano music concretely, and pointed out that there were three stages in the creation of Granados' piano music. Tan verified the early piano works of Granados were mainly bagatelles and the *Twelve Spanish Dances*. In this period, the performance of the works had no technical difficulty, yet the use of outdated Spanish songs and Spanish dancing style was filled with vigor. In the middle of the piano piece, Granados still maintained his Spanish style, and began to show his matured romantic passion. The representative work was *Escenas Románticas*. Tan also mentioned that Granados' late piano works became more complex and poetic and that the most typical works of this period were *Goyescas* and *Escenas Poéticas* (Tan, 2009).

Besides the summary category, there were a set of articles that dealt with the performance and analysis. Most of these articles were directly related to the study of *Goyescas*, based on the analysis of the musical texture and finally focused on the interpretation of the performance. For example, there was Yiqing Xiao's dissertation *The Research on Goyescas and the Explanation of Playing*, which was the earliest systematic study of *Goyescas*, published in 2007; Master thesis *Inheritance, hold on and Exploration: On Musical Style of Granados' Works*, written by Xi Wu and published in 2009; Master Thesis *Study of Enrique Granados y Campiña's Suite for Piano Goyescas* published in 2010 by Xiaoxiao; finally, the latest dissertation *A study on The Harmony in Enrique Granados's piano suite Goyescas*, written by Xiafei Tian and published in 2015.

These dissertations explored the research of musical style in Granados' works focusing on *Goyescas*, and referred that Granados combined Spanish national character with romantic elements and impressionism to reach his unique musical temperament. On one hand, these paper works analyzed the artistic style and characters of the piano suite *Goyescas* from different angles, such as national attribute and harmonic arrangement. On the other hand, based on the analysis, the authors also probed into such actual problems as the rhythm, the melody, the

intensity and the sound which should be grasped in the performance.

After review of the literature by Chinese scholars, it was verified that during the last ten years, significant work to understand and to learn about Granados' music, as a representative composer of Spanish nationalistic music, had been done. However, there was no evidence that cross-cultural research had been undertaken to redefine the significance of this great musical work as an inheritance of the world's music landscape in the different social and cultural communities.

Moreover, the performer in the audio communicatory event, as is related to the different systematic, historical music of value to the industry, was also absent in the study of the musicology. Therefore, to further understand the development of Spanish piano music including the performing and teaching status in China, interviews with professors from different conservatories of China were conducted.

The main questions focused on were, when they first heard Spanish piano music, such as *Goyescas* by Granados, in concert or in other public places; when they first performed, or taught Spanish piano music; if Spanish piano pieces, such as *Goyescas*, were often used during the teaching process; and finally, as a Chinese, how performers and teachers felt about playing or teaching Spanish piano works, such as *Goyescas*. The answers obtained seemed a little expected but justified.

The interview process began with four retired professors who worked in the Shanghai Conservatory and the Beijing Central Conservatory in the last three decades of the 20th century, Prof. Yuqing Zhang, Prof. Shizhen Yao, Prof. Wei Chow and Prof. Derong Huang.

Professor Yuqing Zhang and Shizhen Yao, who taught at the Shanghai Conservatory, stated that they had minimal contact with Spanish piano music during their schooldays in the 50s. Pianists of that period mainly played Russian, German and Austrian music. However, in the 90s, they directed students to play several Spanish piano pieces, most of them being piano pieces by Enrique Granados and Isaac Aberniz. Unfortunately, an acceptable performing effect was lacking due to

the inaccurate understanding of this Spanish musical style (see Appendix A1 & A2).

The third professor interviewed was Mrs. Wei Chow, who was also a piano professor of the Shanghai Conservatory. She expressed that the first time she listened to Spanish piano music was in the 80s of the last century, in a CD by Alicia de Larrocha. When she introduced it to her students in a lesson about Piano Art History, all of them enjoyed the rhythm and melody of the Spanish music. Since the 90s of the last century, more and more piano students started to learn pieces by Enrique Granados and Isaac Albeniz. The more relatively popular pieces were *Iberia*, the piano suite of Isaac Albéniz, as well as the first and fourth pieces by *Goyescas* of Granados. Prof. Wei Chow also mentioned that she used to instruct students to play the *Twelve Spanish Dances*, as well as the first and the fourth piece of *Goyescas*, which were the representative compositions of Granados. During this period, she studied this piano music full of Spanish national elements which could help students better understand a more typically national Spanish style and enhance their sense of music from diverse cultures. She further mentioned another way she helped students was to acquaint them with Domenico Scarlatti's Sonata. She justified this choice because of the influential value Scarlatti had on Spanish music by the end of the 17th century (see Appendix A3).

The following professors, who were interviewed, were born in the 60s and 70s of the last century. Prof. Yi Wu, Prof. Hong Fu, Prof. Jian Li, who are from a different generation, answered the interview questions in a wholly different light.

For example, professor Hong Fu of the China Conservatory of music, pointed out that she was not touched by Spanish piano music as a young girl, studying at the Central Conservatory of Music, in the 80s of the 20th century. However, she did get the chance to play some Spanish piano pieces when she studied abroad in Germany. She also incited students to play several Spanish piano pieces such as *Goyescas* since her work at the China Conservatory. She thought that it was difficult for students to precisely execute the Spanish style, and she validated this affirmation

given their unfamiliarity with the characteristics of Spanish music. Yet, although this unfamiliarity was present, she believed the students were moved by the rich inner emotions of Granados' *Goyescas* (see Appendix A4).

The next pianist to be interviewed was Prof. Jian Li, the director of the piano department of the Shanghai Conservatory, and who at one time had also studied abroad. In his childhood before the 80s, he was unacquainted with Spanish piano music due to the historical background of that period. Most students were trained by using the traditional piano pedagogy of the Russian and Germany style. Until he came to study in *Conservatoire National Supérieur de Musique et Danse de Paris* in the 80s, he played many pieces which belonged to different European composers, including Enrique Granados and Isaac Albéniz. Prof. Li recalled that the first time he went to a concert to listen to Alicia de Larrocha play the piano suite *Goyescas*, in Paris, he was totally attracted by the Spanish rhythmic style and the traditional folk music in this piano suite (see Appendix A5).

My former piano professor Mr. Yi Wu, who worked at the Music College of the Shanghai Normal University was also interviewed. Just as Prof. Hong Fu and Jian Li, Mr. Yi Wu had also had little opportunity to study Spanish pieces while studying in the Shanghai Conservatory since 1980. However, he did perform many Spanish piano pieces when he studied with Spanish pianist Joaquín Achúcarro at Southern Methodist University, in the state of Texas, U.S.A. What he clearly remembered was, when he first listened to the professor play *El amor y la muerte* of *Goyescas* in the piano class, he was totally moved by the strong emotion and the improvisational feature in this piece. After he came back to China in 2010, he did give some concerts at Shanghai Concert Hall and the Oriental art center, and the piece-*El amor y la muerte* of *Goyescas* was included in this concert repertoire. He also mentioned that he did get several experiences during his playing and teaching process, where he asked pianists to strictly understand the musical terms for speed and motion changes on the score, and to always pay attention to the reasonable

arrangement of detailed connection between the two neighboring musical terms (see Appendix A6).

In general, the Chinese piano professors of the old and newer generations were lacking in the understanding of Spanish piano pieces until the 1980s, because of sociopolitical reasons and because what they performed and directed were mostly Russian, German and Austrian piano compositions. After the 1980s, due to the increasing international cultural exchanges between China and European countries, Spanish piano music, as one of the representative European styles, got more and more attention from Chinese pianists.

According to respected magazines and publications in China, such as *The Annual Chinese Music*, *Almanac of Chinese Culture*, *People's Music*, *Art of Music*, the performance development status of Spanish piano music was received by oneself. The conclusion reached was that, before 1980, no related public records of Spanish music performance were available. It is only in 1985 in Tianjin from the 17th to the 24th of June that the first public musical communication of this sort is established. According to the sixth issue of *The Annual Chinese Music* published in 1985, Spanish pianist José Francisco Alonso came to Tianjin Conservatory to give a master class. Teaching content included the historical development of Spanish piano music and piano performing skills. He also gave a piano concert in Tianjin Concert Hall, in which he played pieces such as *Iberia* by Isaac Albéniz, *Twelve Spanish Dances and Goyescas* by Granados. The distinctive Spanish flavor and rhythmic style had a strong appeal to the Chinese audiences (*The Annual Chinese Music*, 1985:63).

It was a good start for Chinese pianists to truly acquaint themselves with Spanish music. According to the ninth issue of *People's Music* published in 1988, the famous Spanish tenor, Plácido Domingo, came to visit Beijing, and gave a corporate concert with the Zarzuela Opera company. During the concert, the repertoire he sang included Spanish folk song and the famous arias. The emotional

expression and the unique musical color were much appreciated by Chinese audiences (People's Music, 1988:39). Concurrently, as Placido Domingo made his first visit to China, the chamber orchestra of Chinese Central Philharmonic Orchestra was conducting a friendship performance tour in Spain. This was a commercial performance tour held because of the invitation of a Spanish performing company. This musical communication was not only a way to spread Chinese traditional cultural, but also promoted cultural exchanges between China and European countries (People's Music, 1989:42). The musical communication that occurred in the 80s served as a chance to increase the number of Chinese pianists and audiences able to come into closer contact to the Spanish musical style, until that point almost unthinkable.

Chapter 3 Granados and his work Goyescas

Enrique Granados (1867-1916) who was one of the founders of Spanish national music, has been hailed as "the Spanish poet of the piano" (Clark, 2006). From his representative work, *Goyescas*, we can strongly feel his unique creative personality and innovative composing techniques. In this chapter, a study of a more detailed view of Granados' creative personality, his composing techniques and training and its influencing factors, as well as what musical critics achieved through the results of a monographic review and interview, is the main focus.

3.1 The influencing factors in Granados' composition of Goyescas

3.1.1 The musical experience of Granados

Several literary reviews on the factors which influenced Granados and his works were explored. Both authors Aron Clark and Carol Hess, pointed out three factors in the process of musical learning who enlightened the composition style of Granados (Clark, 2006), (Hess, 1991), such as the brilliant keyboard technique, the use of popular melodies of Spanish folk music, and improvisation, which were all presented in *Goyescas*.

According to what Christian Webber writes in his monograph *The Zarzuela Companion* about Granados' lifetime, there are three teachers, Joan B. Pujol (1835-1898), Felipe Pedrell (1841-1922) and Charles de Bériot (1833-1916), who had an important effect on Granados and his compositional style (Webber, 2002:18-21).

Brilliant technical passages such as scales and arpeggios were used often in the compositions of Granados, which is also verified in *Goyescas*. This kind of brilliant keyboard facility appealed to Granados who came to study with Joan B. Pujol in the 1880s, and obviously made quite an impression on Granados' own playing technique as well as on the embellishment of popular operatic themes. In fact, it was this relationship which ignited the initial effect for Granados' use of folk music.

Successively, in the years from 1884 to 1887, Granados studied with Felipe Pedrell, who was recognized as an advocate for the Spanish musical renaissance of the 19th century, and whose legacy could be heard in Granados' use of popular folk song in *Goyescas*. Pedrell transcribed and collected hundreds of folk musical tunes, and hoped his students could also immerse themselves in the rich cultural heritage and its nutrient absorption. He also encouraged students to use their own creative ways to truly understand the Spanish folk music (Ibid, 66). Furthermore, the nationalistic fervor from Pedrell deeply influenced Granados' composing style, and weaved the way through *Zarsuela-Maria del Cermen*, *Tonadillas*, and *Goyescas*.

Moreover, in 1887, Granados studied with teacher Charles de Bériot of the Paris Conservatoire. According to Aron Clark, Bériot was the one whose valuable contribution was an awareness of Granados' gift of improvisation and encouraged Granados to cultivate the skill (Clark, 2006). Hess also pointed this out in his *A Bio-Bibliography* of Granados, where Bériot emphasized the area of improvisation. Although the practice of preluding, i.e. preparing the audience for an ensuing recital by improvising a short introduction, had largely died out by the late 19th century, improvisation still shined in many of Granados' performances (Hess, 1991:8). Thus, what could be seen was that improvisation had become an indispensable part of Granados' compositions and that improvisational passages in the transition of two periods of *Goyescas* occurred often.

Not only had Granados acquired improvisational skill, he had also obtained the strict training for piano timbre due to the strict requirement of Bériot during the Paris period. At the same time, because of his exposure to the music of Ravel and Debussy, Granados had a deeper understanding of the special sound effects produced by changes in harmony and tone of impressionism. This style prompted him to begin exploring a richer sound world. From *Goyescas*, it is not difficult to see Granados' interests in an in-depth study whether it related to the colorful harmonic

effect, or the usage of ornaments and harmonics. Hess also pointed this out in his book *Enrique Granados: A Bio-Bibliograph*:

Granados was routinely exposed to de Bériot's insistence on extreme refinement in tone production; his subsequent interest in pedal technique is also attributed to his teacher's influence (Hess, 1991:8).

According to Hess, Granados learned both pedal technique and improvisational skill from Bériot, who attached great importance to the use of the pedal. He was one of the founders of the Catalan school and settled at the Academia Granados¹ of Barcelona in 1901. In the meantime, Granados published several books on how to use the pedal². As Larrocha pointed out in *Enrique Granados Complete Works for Piano*:

Granados was the first Spanish composer to cultivate his interest in pedaling and to publish a work on the subject. Many performers considered his work "the bible of pedal techniques" (de Larrocha, Riva, and Aviñoa, 2002:36).

In Granados' piano works, the function of the pedal cannot be ignored. Just as the American pianist Ernest Schelling said of Granados' execution "his ravishing results at the keyboard, were all a matter of the pedal" (Schelling in Clark, 2006:15). The piano suite, *Goyescas*, required the variety of tone color and special harmonic effect, which demanded pianists utilize the sophisticated pedaling for an extreme subtle challenge of the timbre. The specific usage of the pedal in *Goyescas* will be discussed in the next Chapter.

3.1.2 Goya and Granados

¹ It is now called the Marshall Academy after Frank Marshall, Granados' most successful student, who took over after Granados's death. In 1959 Marshall passed directorship to Alicia de Larrocha, who continues as director to 2009. Marta Zabaleta became the director since 2010.

² *El Pedal* (The Pedal), unpublished; *Método Teórico-Praáctico Sobre El Uso De Los Pedales* (Theoretical-Practical Method for the Use of the Pedals), first published by Editorial Vidal Llimona y Boceta in 1905, later published by Unión Musical Española in 1954; and *Reglas Para El Uso De Los Pedales* (Rules for the Use of the Pedals) published by Editorial Boileau in 2001.

In composing *Goyescas*, Granados depicted his own cultural milieu in paintings by the famous Spanish painter Francisco José de Goya y Lucientes (1746-1828). So, it was crucial to understand Goya and the socio-political factors in Spain during Goya's lifetime.

According to David R. Ringrose in *Spain, Europe, and the "Spanish miracle," 1700-1900*, Goya's era was an unstable period of Spanish history, which suffered the centralized Monarchy, foreign rulers and wars, especially Carlos III's death in 1789 which brought political instability, civilian unrest and the horrific Napoleonic Invasions, its national destiny is not optimistic (Ringrose, 1996:3). These historic facts suggest desperation and a break of Spanish spirit which ignited a desire of a revival of nationalism, and which is also reflected in art and the desire the people had for artists to create idiomatic Spanish works. Therefore, it was not surprising when Francisco José de Goya y Lucientes burst onto the scene. Aron Clark added that to confirm this:

Granados' attraction to the life and art of Goya in particular came to flower at a time when Spain was searching its past for great figures, especially in painting, who (it was thought) had delved so deeply into the Spanish 'soul' that they had found something of universal appeal (Clark, 2006:112).

Goya was the greatest painter of the 18th century and the most original artist in Europe. His style underwent significant change, with a passionate anger to depict the scene of war, aggression and the tragic scene of death and destruction with realism which was present in his style. His compositions truly reflected Spanish society, for example, the portrayal of the daily life of *maja* and *majo*. Janis Tomlinson asserted that the tapestry cartoons of Goya and his contemporaries chose to give prominence to these characters rather than choose historical, religious, or mythological subjects (Tomlinson, 1989:4). The tapestry cartoons were not only examples of realism, but were also an idealistic portrayal of the *majos* and *majas*, and *Los caprichos*, representative in the compositions of Goya. In the light of

Annemarie Schuessler's comments, *Los caprichos* (1792-1799) was the product of Goya's mature period. These series of etchings depicted themes such as flirtation, love, and the clergy, but in a grotesque, almost surreal manner (Schuessler, 1992:19). The objects of his criticism throughout his paintings embraced problems within the marriage system, education, corruption in the upper layers of society and ignorance in the bottom layers. A number of Goya's etchings from *Los caprichos* contributed to Granados' *Goyescas* directly, the unbalanced and uncertain version of darkness of Goya made him truly regarded as a realism artist. It could be said that modern painting began with him. Like Fernando Periquet explained in the music critic: *to every Spaniard who possesses culture, Goya means not only a name, but also an epoch* (Periquet, 1916:12). Exactly as Granados made his first visit to the Prado Museum in Madrid in 1896, he was indelibly impressed by etchings and paintings of Goya. Goya's tapestry cartoons captured fleeting memories of old Madrid, moments in the past to which Granados could return to in his own nostalgic revelries. This was the first spiritual impact between both of them. As Larrocha asserted in *Talks about Granados*:

As a young man making his first visit to the Prado Museum in Madrid, he was indelibly impressed by etchings and paintings of Goya, which portrayed the spirit of everyday life of Madrid in the late eighteenth century. This artwork captured the mood, color, and all the fire and nuance of the Romantic era in Spain. That is the origin of Goyescas – "Goya-esque" pieces (Larrocha, 1967:6).

Granados was very inspired by Goya's art, because he found they had a lot in common. On one hand, fatalism, sadness and the atmosphere of death revealed through the appearance of beauty, distinctive national characteristics, temporal spirit and the realism of Goya's painting were consistent with the musical characteristic of Granados. On the other hand, Goya lived in an epoch that was desperate for a truly Spanish spirit and the desire of revival nationalism. Clark argued this in his book:

Goya is the representative genius of Spain, and he himself was deeply moved by Goya's statue in the vestibule of the Prado. It inspired him to emulate Goya's example by contributing to the "grandeur of our country. Goya's greatest works immortalize and exalt our national life. I subordinate my inspiration to that of the man who has so perfectly conveyed the characteristic actions and history of the Spanish people (Clark, 2006:140).

Just as the time Goya lived in, Granados' Spain fifty years later (1876-1916), continued to live in uncertainty. The Spanish continued in search of their national characteristic, in which the definition of national identity was a reaction to the Disaster of 1898. Therefore Granados' fascination with Goya has wider resonance in the sociopolitical scene of the time around 1900.³

During this uncertain time, a Spanish artist, like Goya, needed to convey his desire of nationalism. Firstly, Goya was a desperate grasp at a straw by the people of Spain to keep their cultural heritage of which they felt so nostalgic for. Secondly, the freshness of Goya's art work also made it possible for the rebirth of an identity within the new era. Generation'98 writers also argued that Goya's etching gave them hope, and his free expression properly represented the fundamental national spirit they were searching for (Ramsden, 1974:30).

In particular, Granados' attraction to the life and art of Goya flowered at an uncertain time when war in Europe threatened independence, which seemed reminiscent of 1808. In part, people had a strong national consciousness of Spanish

³ Disaster of 1898 was a low point in Spanish history, which defeated in the Spanish-American War stripped away all overseas colonies and the world's dominant position as a colonial power. According to Donald Leslie Shaw informed in *The Generation of 1898 in Spain*, the defeat came as a paralyzing shock to a country which, since the restoration of the monarchy after the Republic of 1873, had tended to cultivate delusions of national grandeur. There was no violent public reaction; Spain appeared benumbed. To some Spaniards she seemed apathetic. The lack of positive national response to the disaster seemed worse than the disaster itself. (Shaw 1975) During this particular time, the Generation of '98 which is the name of a group of writers get into the stage. They alarmed at the destiny of the Spain after the loss of its American colonies in 1898, and they strongly believed that the identity of Spain needed to be strengthened.

artists like Goya, looking forward to conveying Spanish nationalism through their own works. As Generation'98 expressed through words, Granados was an artist whose individual identity fused with the collective identity of Spanish nationalism in Goyescas. Aron Clark argued that Granados was attracted by Goya's expression of Spain:

Granados was clearly trying to define Spanish by tapping not only into the psychology of Goya but also, in his view, the underlying psyche of the whole nation of Spain... Like Unamuno and Azorín, Granados considered Castile to be the heart and soul of Spain itself, and Goyescas encapsulated his feelings and attitudes about the nation and its identity (Clark, 2006:141).

The images of the *majos* and *majas* portrayed by Goya inspired the invention of the Goyescas by Granados, which was entitled *Los Majos Enamorados*. The *majos* and *majas* were the working-class citizens of Madrid, who fought to keep their unique personality and acted out their role in society. They were seen as the pure Castilian blood and spirit, who often demonstrated their nationalistic identity through what they wore and how they acted. Tara Zanardi proved this statement to be true in *National Imaging and Artistic Rendering: The Creation of the Spanish type*:

The most elemental and nationalistic Spanish 'type' was the majo (and maja). As a group they represented the epitome of Hispanicity in his/her clothing, political leanings, and corporeal expression. Considered politically conservative, patriotic, traditional, yet fiery and aggressive, these figures stood for all that was customary and fundamentally Spanish. To distinguish themselves from other 'types,' the majos and majas projected in their attitude, bodies, dress, and views a nationalistic air. Travelers frequently described these myriad qualities in writing about Spanish customs, etiquette, and people (Zanardi, 2003:16).

The description of *majismo* within Granados' notebook entitled *Apuntes y temas para mis obras*, (*Notes and Themes for My Works*) drawn by Granados in the style of Goya, represented the Spanish spirit at the most basic level. Their

fashionable dress, as well as their joyous way of singing and dancing attracted the attention of the nobles which was precisely Goya's Spanish society.

Enrique Granados – *La maja dolorosa* from *Apuntes y temas para mis obras*
(Notes and Themes for My Works)



Figure 1: Enrique Granados, *La maja dolorosa*. Courtesy of the Pierpont Morgan Library, New York.

Some professors showed a special interest in studying the link between Granados and the various scenes in the lives of the 18th century *maja* and *majo* by Goya and his willingness to convey the human element in music. Granados wrote to pianist Joaquin Malats himself:

I have composed a collection of Goyescas of great sweep and difficulty. I fell in love with Goya's psychology, with his palette; with his lady-like Maja; his aristocratic Majo; with him and the Duchess of Alba, his quarrels, his loves and flatteries. That rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waisted figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me (Granados in Clark, 2006:123).

Furthermore, Granados once said about Goya's painting:

With people, how they looked, thought, and acted. It was precisely the physical characteristics of Goya's subjects that aroused within him the intense emotion he

felt compelled to express through music (Clark, 2006:123). Granados' words validated that although Goya and Granados were from different eras, they both thought everyday life with the colorful human element of Madrid in the late eighteenth century as a nationalistic symbol, was the ideal of Spain.

After performing *Goyescas* in Paris in 1914, Granados shed light on the nature of his *Goyescas* inspiration in an interview with the Société Internationale de Musique. Like Pillois stated in his article, Goya is the representative genius of Spain for Granados, and he was deeply moved by Goya's work in the vestibule of the Prado. It inspired him to emulate Goya's example by contributing to the grandeur of their country. Granados said: "I subordinate my inspiration to that of the man who has so perfectly conveyed the characteristic actions and history of the Spanish people" (Pillois, 1914:3).

Granados' fascination with the *majo* and *maja* of Goya, so naturally seen in the composition of the *Tonadilla*, which was popular in the eighteenth century Madrid of Goya's time, was appended to short theatrical forms and sung by an actor who would be accompanied by a guitar. Inspired by this, Granados wrote twelve *Tonadillas* for voice and piano, and obviously, *Goyescas* revealed to have borrowed melodic material from this composition. He referred to the important relationship between the two works in his personal sketchbook entitled *Apuntes para mis obras*:

The collection of Tonadillas is written in the classical mode (originals). These Tonadillas [are] (originals); they are not those previously known and harmonized. I wanted to create a collection that would serve me as a document for the Goyescas. And it must be known that except for Los requiebros and Las quejas, in no other of my Goyescas are there any popular themes. They are definitely written in a popular style but they are originals. (Granados in Riva, 1983:16)

Besides Granados' own reference to the "*Tonadillas*" being related to the writing of *Goyescas*, other scholarly references were made which debated the relationship between the two pieces. For example, Mary Samulski-Parekh, believed

that *Tonadillas* preceded *Goyescas*. She discussed the important relationship between *Goyescas* and the *Tonadillas* in her DMA thesis *A Comprehensive Study of the Piano Suite Goyescas by Enrique Granados*:

By writing the Tonadillas, Granados learned how to construct melodies similar to those found in the 18 Century Madrid. . . Clearly, the Tonadillas provided musical material for the Goyescas and also served to develop Granados' technical expertise in the musical styles of Century Spain. Thus, as Granados wrote in his notebook Apuntes, the Tonadillas do "document" the Goyescas (Samulski-Parekh, 1988:113).

Likewise, Aron Clark stated in his biography of Granados that the composer was working on the material for *Tonadillas* long before they were published and that understanding the *Tonadillas* was essential for getting a handle on *Goyescas* (Clark, 2006: 22).

Moreover, the Spanish musicologist Miriam Perandones Lozano, whose thesis is entitled *The lyric song of Enrique Granados: stylistic microcosmos contextualized through a new epistle*, presumes *Tonadillas* influenced *Goyescas'* piano suite and also served as the original document for the *Goyescas'* opera (Perandones Lozano, 2008:329-330). Such an intimate relationship between *Goyescas* and the *Tonadillas* not only demonstrated the Spanish national metaphor *Goyescas* was , but also behooved performers to develop their understanding of each in light of the other.

As pianists, especially those who are not Spanish, it is important to be aware of the historical background of *Goyescas*, its sensitive feeling for the Spanish flavor, to reproduce the Spanish metaphor of this composition, through the keyboard, as authentically as possible.

The detailed relationship between the *Tonadillas* and the *Goyescas* will be discussed in the last chapter.

3.2 Goyescas – a great work with Granados' unique compositional language

3.2.1 The improvisational technique of Goyescas

In the piano suite *Goyescas*, Granados incorporated the spirit of Goya's tapestry cartoons into his own distinctive compositional language. For a more detailed knowledge of his composing technique, several monographic reviews, interviews and musical critiques were carried out. For example, as a pianist with a genuine talent for improvisation, proof that Granados used much improvisational technique in *Goyescas* was researched.

For the pianist to fully understand, interpret and perform the composers' piece it is of the utmost importance to acknowledge Granados' piano style as improvisational in nature. Just as Aron Clark stated in Granados' biography, Granados' musical creativity was grounded in his pianism and his gift for improvisation stimulated his compositional process (Clark, 2006:26). Granados' piano creativity stems from his ability to improvise. He composed music displaying many traits of popular and folk elements, Spanish idioms, and Romantic harmonies. Aron Clark observed this unique trait in his biography of Granados:

His harmonic language is rich, and his penchant for modulations to distant keys, added-note sonorities, augmented-sixth chords, and altered dominants marks his idiom as belonging to the late nineteenth century. Many of his pieces are infused with the melodies and rhythm of Spanish folk song and dance. These elements of melodic embellishment, harmonic inventiveness, and folkloric inspiration supplied him with all the expressive materials he required to create a style uniquely his own (Clark, 2006:27-28).

Just as Clark stated, it was discovered that Granados combined all of these components into his own pianistic composing style. For instance, Granados employed the compositional skill of repetition which is different from developing thematic and harmonic ideas. Moreover, further theoretical findings from Aron Clark were referenced:

Granados' obsessive repetition of certain themes in Goyescas does not emanate from a lack of compositional skill but from expressive need. The apparently rambling structure is dictated by his poetico-narrative instinct, which usually serves him very well. And close examination reveals a tonal and thematic structure of considerable logic, especially when viewed in the context of the folk and popular repertoire that informs it (Clark, 2006:125).

In summary, Granados' repetition of musical material was not from a lack of compositional originality; instead, he utilized repetition as a means of drawing the listener into the captured scene and built the various emotional tensions, vital to the process. Bryce Morrison also asserted this in the review of *Granados: The Complete Piano Music of Granado*:

The vocally conceived lyricism achieves its intensity because the composer so often takes a simple and basic enough motive and then writes variations of ever-increasing complexity, wreathing garlands of the densest and most decorative foliage round his fundamental idea. Granados repeats his material, not only conveying a unity of conception but sort of ecstatic insistence and delirious circling round the initial material. By endless varied repetition he conveys an obsessive and static insistence on the essential beauty of his conception (Morrison, 1976:203-204).

On balance, just like Goya's cartoons, Granados created a narrative snapshot of Goyescas, which created a cumulative effect of transforming different experiences within the same theme. Ernest Newmann also expressed this view in the *New York Times*:

Not only the separate pieces (of Goyescas) themselves but the themes of them have a curious poetic individuality, so that to meet in a later piece with a theme from an earlier one is like seeing a definite personality step across the scene (Newmann, 1917:347).

As previously explained, Granados developed new emotional character when he recreated the thematic material with his improvisational composing

technique. This technique allowed him to grasp his audience with a compelling plot from a storyteller's perspective through his effective method of repetition and variation themes.

3.2.2 Sensory details

In order to portray the sensory details of Goya's painting in musical language, Granados used ornamentation, tempo and harmonic changes in *Goyescas*, which was an important part of his own compositional technique. For instance, in the *Quejas o la maja y el ruiseñor*, the music was filled with ornaments, suspensions, dynamic inflection and tempo fluctuation, which represented his improvisational nature. Aron Clark also observed that, Granados' fixation on the rich visual detail of Goya's paintings resulted in a music of surpassing sensuality, through melodic lines encrusted with glistening ornaments and harmonies, studded with added tones, like thick daubs of impasto applied to the canvas with a palette knife. Intricacies of rhythm, texture, and harmony even suggest the tracery of latticework and lace. And, in fact, the chromaticism, ornamentation, and sequencing in *Goyescas* harken back to the rococo style that prevailed for so long in Spain, and particularly Scarlatti (Clark, 2006:123-124). Clark also stated, this type of ornamentation and sequence was often found in Spanish rococo style and could be tracked back to Domenico Scarlatti (1685-1757).

From these facts, the strong connection between Granados' post-romantic language and Spanish folk idioms is indubitably felt. Granados wrote specific tempo and dynamic indication in the composition along with the ornamentation, rubato and nuance. All of these emotional expressions achieved the same important level as the melody and the harmony. Clark discussed this:

Granados' musical language is highly sophisticated, deeply connected to Spain's musical heritage even as it employs a complex late-Romantic harmonic idiom, and

its matrix of referents and symbols operates on several levels at the same time (Clark, 2006:124).

By and large, *Goyescas* corresponds with Goya's art in Spanish folk songs, harmonic color and ornamentation, and so forth, which reflected the Spanish character. His individual identity also infused with the elements of both Romantic and Spanish idioms.

Goya's *Los caprichos* was represented, in Romantic terms, as a fantasy without fixed form. Comparatively, *Goyescas*, which is full of improvisational characteristics, can also be considered a fantasy as opposed to a structured musical form. Enrique Lafuente Ferrari's description about the similarity between Goya and Granados confirms this:

Goya's genius was not one that favored a classical form. To use musical terminology, it is difficult to fit the Caprices into symphony or sonata form, with the andante at the beginning, then the serene legato, followed by a scherzo and a final allegro. Although a rationalist in his ideas, in spirit Goya was a Romantic. The poetic quality of the Caprices comes particularly from the constant recurrence of a certain number of leitmotifs. The whole series is shaped more like a symphonic poem or a rhapsody than like a symphony (Ferrari, 1962:12).

3.2.3 Infusion of Romantic idioms

In order to validate that Granados' individual identity is infused with both elements of Romantic and Spanish idioms, in *Goyescas*, the following example has been chosen. In the fourth piece of *Goyescas*, *Quejas o la maja y el ruiseñor*, Granados successfully combined the singing of the nightingale with the folk song of *maja* within the piece. The nightingale was a popular symbol of love frequently used by Romantic poets and musicians from the Middle Ages, and Granados portrayed the nightingale's singing and wings by using ornamentations, harmonic changes, and tempo figurations. The theme of the piece with Valencian folk tune varied by

Granados' improvisational natural, not only created a dialogue between the *maja* and the nightingale, but also an atmosphere of romantic lyricism.

Indeed, Granados had the distinguished capacity to acquire music through assigned melodic gestures, harmonic language and rhythmic style. In truth, he never stopped pursuing his ambition to combine different musical styles in his compositions. As Aron Clark stated in his book, Granados was never content merely to become a noted interpreter of this Central European tradition. He inhabited three styles at the same time, the Catalan, Spanish and European.

As one of the Spanish nationalistic composers of the Golden Age along with Isaac Albéniz and Manuel de Falla, Granados was also helping define Spanish nationalism in opera and piano music, such as folk music and guitar sounds. Clark said: *"The simultaneity of these accomplishments forbids breaking his oeuvre down into 'style period,' since they defy any chronological organization"* (Clark, 2006:48). He also stated that *Granados' musical language is highly sophisticated, deeply connected to Spain's musical heritage even as it employs a complex late-Romantic harmonic idiom, and its matrix of referents and symbols operates on several levels at the same time* (Clark, 2006:124).

According to Alicia de Larrocha, Granados sought to emulate several Romantic composers such as Schumann, Chopin, and Liszt, which stimulated his own individual compositional process. Thus, his work was subordinated to the most exalted romanticism (de Larrocha, 1967:22). The conclusion which may be drawn from this is more than just the theoretical basis upon hearing *Goyescas* for the first time. It is surprising to learn they are lyricisms which have colorful harmony and a pianistic texture full of Romantic style. As Ernest Newmann mentioned in the *New York Times*,

The Goyescas are indeed a fascinating work. They are Spanish in many of their characteristics, but they are also cosmopolitan. The basis of the technique of them

is Chopin, and the emotion of them owes a good deal to the post-Romantic German and Russian schools (Newmann, 1917:347).

In exemplification of this, *Goyescas*' highly lyrical and intimate melodies demonstrated the influence Chopin's lyrical style had on the composer. In fact, Granados was sometimes called the "Spanish Chopin" because he used the piano as a singing instrument. Furthermore, the excessive use of ornamentation such as grace notes and *coloratura* which flow through his melodies also demonstrate his similarity to Chopin. Liszt's style, which is also present in *Goyescas*, can be heard in the sweeping arpeggio and cadenza passages written by the composer so as to achieve dramatic sound effect through the entire keyboard range. As Clark stated, *the Lisztian virtuosic element in much of his(Granados') music is pronounced and reminds us of Granados's prodigious technique and effortless execution* (Clark, 2006:49). These virtuoso figurations with Lisztian pyrotechnics which occurred were not only technically demanding, but also expanded the possibility to serve to expand the range of sound and the artistic effects in Granados' music.

Granados utilized many complex rhythmic patterns such as syncopation, hemiola as two-against-three rhythm in *Goyescas*, which were recurrently found in pieces of both Chopin, Schumann and Brahms. For example, in the fifth of *El amor y la muerte*, mm. 165-171 a cadence which showed the repetitive use of syncopated chord accompanying in the low bass along with the melodic line of syncopation, dotted notes and grace notes in the right hand, could be heard. This arrangement of rhythm mixed a variety of beats, which formed complex tangled emotional expression with the feature of sonic effect. As Joseph Smith observed in his work *Granados on Childhood*, this feature obscured the beat, a characteristic often seen in Schumann and Brahms (Smith, 1999:165).



Example 1: *El amor y la muerte* from *Goyescas*, MM. 165-171, Enrique Granados, Dover Publications, 1987.

The free rhythmic characteristic found in *Goyescas* was also reminiscent of Romantic composers such as Chopin, Schumann, and Liszt. For example, there were a lot of tempo variations, meter changes and *rubato* inside the pieces. These improvisational rhythmic changes created the dramatic and expressive effect of a romantic atmosphere.

Finally, the varying texture Granados utilized in *Goyescas* represented the romantic piano music of Chopin, such as the texture which was embellished by lyrical melodies, along with the standard patterns of broken-chord figuration accompanied in the bass. For example, in the *El amor y la muerte*, mm. 81-86, the lyric melody sung in soprano with the arpeggiate accompaniment in the bass creates an atmospheric mood as if to suggest sweet memories.



Example 2: *El amor y la muerte* from *Goyescas*, MM. 81-86, Enrique Granados, Dover Publications, 1987.

As Annemarie Schuessler pointed out, the texture of Granados' compositions were similar to Schumann's: *The homage to Schumann was apparently intentional. . . . many of the pianistic texture are Schumannesque* (Schuessler, 1992:18). In *Goyescas*, Granados utilized three or more distinctive layers of texture which were strongly reminiscent of Schumann.

All of this evidence showed *Goyescas* was the culmination of Granados' absorption of Spanish, European, and Goya influences into his identity, as well as his unique composing techniques such as his improvisational skill. Therefore, one may conclude that this great musical masterpiece reflects all the characteristics which influenced his identity combined with the uniqueness of his exceptional techniques and skills.

3.3 Interviews for a cross-culture analysis

In the interest of conducting a cross-cultural analysis of Granados piano suite *Goyescas*, three pianists of different cultural backgrounds were interviewed, respectively, from Spain, Portugal and China. These interviews focused on the aspects of performance and advice in teaching methods in approaching *Goyescas*. So as to give the interviews an exemplary tone, questions about the pieces *Quejas o la maja y el ruiseñor*, *El amor y la muerte*, *Epílogo: Serenata del espectro* were posed.

The first inquiry thought relevant was, since in the fourth piece of *Goyescas*, *Quejas o la Maja y el Ruiseñor*, in the section of the cadenza, there was a dialogue between the *maja* and the *Ruiseñor*, what should the pianist consider for the speed, the dynamics and the relations between the musical figurations.

In response to this question, Spanish pianist Josep Colom who was the first to be interviewed, stated that Ruiseñor should be imitated but that the pianist should be agile in his endeavor to understand each note. However, he went on to say that the excessive use of the pedal is unnecessary because the pianist needs to understand the clarity of each note like a singing bird and find the right speed to inspire the song (see Appendix B1)

Following, the Portuguese pianist Professor Fausto Neves found that, although the presence of the nightingale was permanent in the piece's inner voices answering to the melodic Quejas in the cadenza, where the singing bird appears in the solo, making an enormous contrast with the deeply sad and paused musical speech of the *maja*, the pianist should emphasize the speed, the light and the capricious elements in this final part of the piece. It is his view that a very high frequency should be held to maintain a thrill, that the sixty-fourth note should be played very clearly, the piece should be played brilliantly and with a skillful pedal. He continues that as the penultimate one finished in a sixteenth note silence with fermata, the "velocemente" and all the others elements of this unique passage must aim for a surprising end (see Appendix B2).

Last but not least, the Chinese-American pianist Yi Wu who was also interviewed, suggested the pianist could create a mysterious and tranquil background in order to imitate the nightingale's crow. For him, the pedal need not change to frequently at this point which will create a proper effect of overtone. He goes on to explain that the pedal could be depressed later in the fifth measure to make a *diminuendo* sound effect (see Appendix B3).

Quejas o la maja y el ruiseñor was a improvisational piece of Goyescas and composed with mono-thematic materials. There were frequent notated tempo changes, including *accelerandos* and *rallentandos*. The performer must be responsible for moving beyond Granados' markings and should accentuate the

improvisational nature of the piece. Therefore one wondered if the challenge for the pianist is to make this almost constantly flowing music, sound natural.

Josep Colom, the Spanish pianist stated, all the pieces of *Goyescas* had a special character of improvisation. This piano suite, which was his most ambitious piece in the perspective of the “form”, did not come from the theoretical and intellectual thoughts written down but by actually practicing them. Granados used *rallentandos*, *accelerandos*, *a tempo*, *meno moss*, in *Quejas o la maja y el ruiseñor* while at the same time writing his immediate reactions on paper and playing the music, even if not taking a stable tempo into account. For this reason, the pianist must take the details into consideration. He believed that when it was time to play, after having assimilated everything that was written, the pianist had to forget about it, and once in a while, return to the score and see what was written. Colom suggested the pianist should not play the music without his own impulse because everything that was written could never be the entirety of the music, only orientations and suggestions (see Appendix B1).

Fausto Neves, the Portuguese piano professor asserted, one must dive into the general romantic expression, but also into Granados’ Spanish correspondent idiosyncrasy, the most difficult and, for some pianists, an impossible assignment. The fiesta, songs and dances of the “tabloids de flamenco,” the Sevilla fair, the arabica art (Granada an Cordova), Cervantes and Lope de Vega, the political problems of a state with many different nations and cultures. Only after these problems are identified in the piece can Goya and his expressive, pathetic and extraordinary drawings, as well as the enormous talent of Granados be taken into consideration (see Appendix B2).

Mr. Yi Wu also gave some advice for this improvisation such as tempo changes, which ask the pianist to make a corresponding contrast between each of the speed level of the periods, according to the speed marks written on the score, as well as their own feelings with some improvisational interspace, and to always

pay attention to the natural convergence between the two speed changes (see Appendix B3).

The fifth piece *El amor y la muerte* might present the most difficult problems of interpretation. It was composed with recurring themes that were arranged in many short, successively changing sections and that were used not only as melodic but as an accompaniment as well. Cyclic returns of transformed thematic materials might be interpreted as occurring within a greater improvisational stream. For this reason one wondered if the pianist should balance out the interpretation.

It is Josep Colom's opinion that the best approach is to always know the other pieces. In fact, playing them is even better because it was obvious that Granados thought of these six pieces as a cycle which was connected thematically. Starting from *El Amor y la Muerte*, it was like a recapitulation in which the themes from the previous four were present in the next piece, in the *Epílogo*: in *Serenata del espectro*, the same happened. The problem of *El Amor y la Muerte* is that if the pianist only plays that piece by itself, he will lack elements to understand and comprehend it (see Appendix B1).

The Portuguese piano professor, Fausto Neves, advised that the pianist should pay attention to the analysis of the score, discovering all the motives and elements from the other pieces of *Goyescas*. Afterwards, the pianist must be sensible to the clarity of each one, without losing the vibrant melodic line, always very "Spanish", which the pianist must always generously follow. The virtuosic arpeggios, normally sustaining the harmony, must also be very brilliant, especially in the high register of the right hand. He also warned to be aware that there was more reference to the previous pieces than those which were specified between brackets on the score (see Appendix B2).

In the mind of professor Yi Wu, in the piece of *El amor y la muerte*, all of the themes of *Goyescas* were united in this piece to recall the complex emotion. He advised, as Colom and Neves did previously, that the pianist must base the

understanding of the composer's intention to naturally connect each short phrase and motive, at the same time, the mood of the music also added fuel to the fire (see Appendix B3).

Taking the last piece *Epílogo: Serenata del espectro*, for instance, it was thought relevant to ask the professors what interpretive difficulties the pianist faces due to the *Epílogo* which is interspersed with much fragmented material from previous movements. What the performer should do to achieve unity through the rhythmic style, while maintaining the Spanish characteristic style of dance, was pertinent to one's research.

Professor Josep Colom believes that the elements which unites the whole piece is the Spanish rhythm of *Epílogo: Serenata del espectro*. He also stated that the pianist should play *El Amor y la Muerte* before the *Epílogo*, because it presents the same themes from the other past four pieces. Illustrating this, if the pianist listens to *El Amor y la Muerte* and the *Epílogo*, he will comprehend them to be a ghost of the previous themes (see Appendix B1).

In relation to the problem of multi-materials, professor Fausto Neves thought the motifs and references to the earlier pieces were all presented smartly, modeling the *Epílogo*, and unite it to the preceding themes in a sarcastic, as well as a sinister and rhythmical "serenata" made by the "espectro". He suggested taking great care with each detail when making the connection to the earlier themes. It is safe to assume that he believes that the more the small motifs are worked in detail, the more the theme as a whole will gain (see Appendix B2).

For Mr. Yi Wu, a clear perception of the main line, the "espectro" melody is limited in this arrangement. To contest this problem, he recommends the first thing the pianist should do is to grasp the overall musical image and temperament to analyze the texture of *Goyescas*, so as to unite the Spanish dancing element with the distinguishing features such as weak-beat accent, rhythmic material and constant changing harmonies (see Appendix B3).

Beside the technical difficulties of *Goyescas*, the other important issues in performing *Goyescas* such as the clarity of the voicing and the various tone colors could be managed with a skillful use of the pedal. As pianists, how we perceive and communicate the subtle changes of these pedaling transformations during the performance was an issue discussed with the professors.

For this concern with pedal use, the Spanish pianist Josep Colom thought that in *Goyescas* the dot marks mean, generally speaking, no pedal or a very short pedal; the *legato* wanted a more expanded sound and moment. In *Quejas o la maja y el ruiseñor*, there was not a single *staccato* dot. It was lyrical, everything was cantabile, no *staccato*, only slurs. Still, there is also a mixture of Spanish singing and dancing in the rhythmic element of the other pieces, which should have a short pedal (see Appendix B1).

On the other hand, professor Fausto Neves suggested, the pianist should play with a very careful radar-ear for this Spanish style, listening to the orchestration by Spanish composers from their own piano pieces and take the time to listen to or assist a Flamenco session. He also stated the normal problem in this kind of music was to keep the harmonic bass without losing the clearness of the melodic inner voices. Now and then, there should be a suggestion of *torn* and *staccato* in the guitars or the percussion which impose the complete absence of the pedal (see Appendix B2).

Professor Yi Wu's approach to the problem of pedaling suggests that both coherent and rhythmic acoustic effect should appear fluently in *Goyescas*. Accordingly, an accentuation of the continuation of the melodic line should always coincide with the harmonic material changes. He advises the pianist to clarify phrasing harmonies in different registers. This kind of acoustic effect applied by the pedal presents the unique and decisive rhythmic style of Spanish music as well as the chant ability of the melodic line (see Appendix B3).

In the fourth piece *Quejas o la maja y el ruiseñor*, Granados created a special three-dimensional texture with his use of ornamentation, a sort of rhythmic latticework, which adds to the complexity by writing contrapuntal imitation between the hands. What the pianist should do to these ornaments is fundamental to understand.

It is Josep Colom understanding that the thrill was the premonition of the dialogue between the birds, but in this piece, in concrete, Granados wrote more *accelerandos*, *a tempo*, *rubato* as improvisation. He also stated that because this piece was written in four voices, which is very classical, it could have been written by Mozart or Chopin. Chopin also knew the voice writing very well in a very strict and wise manner. Take Chopin's second ballad for example. It started with a four voice choral, which spreads throughout the entire piece. Colom thought it was obvious that Granados had a lot of influence from Chopin (see Appendix B1).

According to the advice from professor Fausto Neves, the pianist should consider two kinds of ornamentations in this piece, those from the *quejas* of the *maja*, painful and nostalgic, so clearly and expressively pronounced, and the ones imitated by the nightingale, although the imitation should be a bit more rhythmical and in tempo. The balance between the large line and the small motifs had already been treated (see Appendix B2).

Professor Yi Wu also had some advice for these ornaments in three-dimensional textures, which ask the pianist to practice ornaments in multiple parts separately, then practice the ornaments of two parts together, finally play all of them together but to pay attention to the acoustic balance of each voice part. Meanwhile, the ornaments within each part asked for a clear and natural sound, which should be played as a melodic line (see Appendix B3).

Goyescas was filled with ornaments, suspensions, trills, dynamic inflection, and tempo fluctuation. All of the specific dynamic and tempo marks were integral to the composition. Granados wrote all of the *rubato* and nuances into the music, as a

pianist, there is a desire to know what makes the music sound natural and intuitive in performance.

In response to this issue, Spanish pianist Josep Colom feels that the pianist has to tell his own story, and be aware that not everything written in the score is essential or to be interpreted literally. He strongly advised that the pianist should treat the music in their own way after understanding the score exactly, instead of copying the recording (see Appendix B1).

Professor Fausto Neves thought, the music should absorb the senses and the aesthetic should be transmitted to the audience spontaneously and from the pianist's heart, improvised and with passion from the self. (See previous answers about how to dive into the Spanish music/culture) (see Appendix B2).

In answer to this question, Mr. Yi Wu suggested that pianist should have a thorough understanding of the musical terms in the score, and rationalize every detailed connection between each marks (see Appendix B3).

Finally, *Goyescas* was a sonic transition written to convey the images and moods of Goya's painting into sound, which successfully captured the mood, color, as well as the tremulous and ardent joys of Goya's painting. The views of the professors on this affirmation were considered.

Mr. Josep Colom believed that Granados inspired himself not only by Goya's black period of painting, but also from the tragic society of Madrid in the XVIII century. There was a mixture like *El Amor y la Muerte* with many tragic elements, which might have been inspired by Goya's last black paintings, portraying war, death and disaster. Colom stated that *Goyescas* was basically between two extremities, one went from *Los Requeiebros*, which was a kind of flirting, followed suit through *Quejas o la maja y el ruiseñor* which had the feeling of tragedy, was followed by *El Amor y la Muerte*, with the death of *majo*, and ended with *Epílogo: Serenata del espectro*. There was a parallel between the painting and music, undoubtedly (see Appendix B1).

On the other hand, from Fausto Neves' point of view, Goya embodied the heart of Spanish culture generously, with the reinforcement of the tragic aspect of the specific and contemporary historical facts he was subjected to. In fact, he thought the Granados' definition was quite precise (see Appendix B2).

Mr. Yi Wu's spectrum of *Goyescas* was that it was a brilliant combination of Goya's painting and Granados' musical language, which contained the Spanish national spirit and the sense of the Spanish tragedy of the era. In order to understand the essence of *Goyescas*, the pianist would get a better sense of the images painted by Goya which related to specific pieces of *Goyescas*, and savor the emotion to follow the unique Spanish style (see Appendix B3).

On balance, the interviews with these three pianists and professors provided much insight as to how the performance of *Goyescas* should be carried out, such as the understanding of the Spanish musical style, the arrangement of improvisational materials, the control of pedal technique and key-touch, and so on.

In the following chapter, which has been denominated 4, the opinions of the 3 previously interviewed professionals combined with my own performing experience will be discussed.

Chapter 4 Challenge of the interpreter from a cross cultural context

4.1 The musical language of Goyescas

In the piano suite *Goyescas*, Granados incorporated elements of Goya's painting into his own distinctive compositional language with his improvisational composing technique, in order to create a musical narrative of sound, reflecting the characters and the emotional changes, as the music progresses throughout the piano suite.

4.1.1 The Imagination and lyricism of Goyescas

Granados seemed to effortlessly combine music and the art of painting to make *Goyescas* through which he conveys the images and moods of Goya's paintings, with a sonic transition. In each musical note written he successfully captures the tremulous and ardent joys within Goya's paintings. *Goyescas* was a stimulus to the senses, clearly said about Granados himself as attributed by Henri Collet and cited in Jean Rogers' Longhand "Granados and the Opera *Goyescas*":

I should like to give a personal note in Goyescas, a mixture of bitterness and grace, and I desire that neither of these two phases should predominate over the other in an atmosphere of delicate poetry. Great melodic value and such a rhythm that it often completely absorbs the music. Rhythm, color, and life distinctly Spanish; the note of sentiment as suddenly amorous and passionate as it is dramatic and tragic, as it appears in all of Goya's work (Longland, 1945:98).

As Granados intended, the *Goyescas* served to communicate a scenic narrative which translated the images and moods from the tapestry paintings into sound. Each scene is like an episodic memory, a captured moment, with clear understanding that the etchings of Goya help stimulate the imagination of any pianist planning to perform *Goyescas*.

Two such works, which demonstrated direct influence on *Goyescas*, were *Tal para cual* and *El amor y la muerte. Los requiebros*, the first movement of *Goyescas* was directly inspired by *Capricho No. 5* and *Tal para cual (Two of a Kind)* by Goya.

This painting depicted *maja* dressed in black with a mantilla who exchanged amorous glances with an obliging sword-bearing *majo*, and whose mutual passions are clearly depicted. *Tal para cual* and *Coloquio galante* (*The Flirtation*) by Goya also correspond in style to Granados' works.



Figure 2: Francisco Goya,
Capricho No. 5, Tal para cual.
Courtesy of Prado Museum.



Figure 3: Francisco Goya,
Coloquio galante.
Marquis of La Romana Collection.

To portray this sense of flirting, Granados used playful, capricious mood and continually changing tempos to serve as a stimulus in performance. For example, in the mm. 7-13 of *Los requiebros*, Granados used the *jota* dancing rhyme in the bass to create an expression of flirting which is parallel to *Coloquio galante* by Goya. The gracefulness, wit and lively feeling throughout, with the mere use of a triplet, are felt. In chapter 4.2 the performing method of the *jota* rhyme will be discussed.



Example 3: *Los requiebros* from *Goyescas*, MM. 7-13, Enrique Granados, Dover Publications, 1987.

For instance, in the mm.106-108 of *Los requiebros*, Granados used the figuration of the *jota* dance with a nimble rhythmic style to imitate the batting of long attractive eyelashes and the stunning charms of the *maja*.



Example 4: *Los requiebros* from *Goyescas*, MM. 106-108, Enrique Granados, Dover Publications, 1987.

The fifth movement in *El amor y la muerte*, subtitled *Ballad*, was directly related to Goya's *Capricho No. 10, El amor y la muerte*, which depicts *majo* embraced in *maja*'s arms after a duel. She is clearly holding her dying lover whilst in utter pain and desperation.

Granados composed this piece with themes from the preceding pieces to recall the joy of memories and the pain of death. According to Granados' program notes written for a performance of the piano suite in Barcelona in 1915:

All the themes of Goyescas are united in this piecethree great emotions appear in the work: intense pain, nostalgic love, and the final tragedy —death...the final chords represent the reunification of happiness (Xosé Aviñoa, 2001:23).

Granados strung together the arabesque themes and materials and blended them with improvisation. These complex moods were kneaded together with many sudden changes of dynamics in order to emphasize the dark atmosphere of the painting. For example, the opening of mm.1-5 in this piece was a dramatic recitative theme with chromatic descending progression in the bass and unstable harmonies which evoke an ominous sign and attribute the contrast in the musical mood. The dramatic contrast corresponds to the lyrical theme in mm.94-129 which

incorporates the musical material of *Quejas o La maja y el ruiseñor* and the first theme of *Los requiebros*, in which improvisational freedom and mood changes serve to recall sweet memories of past times and inscribe on listeners' hearts. Further along, the technique of improvisational composing and performance advice, for this period, will be discussed.

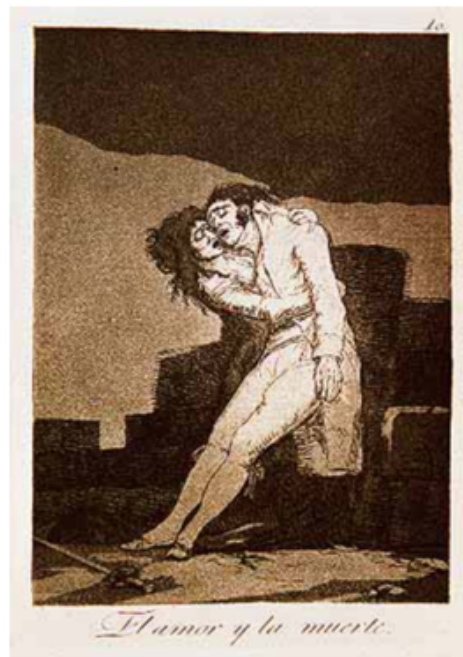


Figure 4: Francisco Goya, *Capricho No.10, El amor y la muerte*. Courtesy of Prado Museum.

Although the remaining four pieces of *Goyescas* have no direct relationship with Goya's paintings, there was a collection entitled *Apuntes y temas para mis obras* that Granados penned during this period of the early 1900s, with drawings in Goya's style. Some of these sketches correspond directly with pieces from *Goyescas*. For example, there was a painting of *Coloquio en la reja* drawn by Granados which was the inspiration for the second piece of *Goyescas* with the same title. This painting described *majo* and his lover *maja* having a conversation through a lattice-window.



Figure 5: Enrique Granados, *Coloquio en la reja*. Courtesy of Pierpont Morgan Library, New York.

Corresponding with the drawing, Granados used musical elements to reproduce the narration of various moments during the conversation between *maja* and *majo* and their entangled emotion, which are reflected in the piece through a generous use of *rubato* and frequent tempo metric changes along with chromaticism and tonal shifts. Walter Aaron Clark described the music, compared to the drawing:

The majo's back is facing us, the viewer. This conversation is very private, and we can only hear the murmurings and whisperings of endearment passing between the two. This explains the intimate and withdrawn character of the opening. As the movement develops, it becomes more passionate (Clark, 2006:131).

The text of the scene expressed a wide range of emotions from tenderness to passion. Therefore, Granados used textural layering and passing non-harmonic tones to unfold the development of the unforgettable moments during the lovers' conversation. For example, in the first five-measure introduction of *Coloquio en la reja*, Granados set a gloomy motive accompanied by the guitar, suggesting an unattainable atmosphere of tragic love. Meanwhile, the soft tone played in the

soprano and alto channel the audience to feel the initial shyness between the *majo* and the *maja* and their conversation of love.



Example 5: *Coloquio en la reja* from *Goyescas*, MM. 1-7, Enrique Granados, Dover Publications, 1987.

Other sketches from Granados' notebook also hinted at ideas from *Goyescas*, such as *La maja de paseo* and *La maja dolorosa*, which alluded to the first piece, *Los requiebros*. Further proof of this is a portrait entitled *La maja en el balcón* by Granados. Additionally, the sketch by Goya with the same name contributed to the fourth piece, *La maja y el ruiseñor*.



Figure 6: Enrique Granados, *La maja de paseo*. Courtesy of Pierpont Morgan Library, New York.



Figure 7: Francisco Goya, *Las majas en el balcón*. Courtesy of Metropolitan Museum of Art, New York.



Figure 8: Enrique Granados, *La maja en el balcón*. Courtesy of Pierpont Morgan Library, New York.

From the individual titles of the six separate pieces with the lyricism of *Goyescas*, the pianist may be able to independently conceive a love story with six scenes, always referring back to Goya's and Granados' works. The opera *Goyescas* provided the rearrangement of the story line for the entire piano suite: 1-3-4-2-5-6, which means *Coloquio en la reja* follows *Los requiebros* and precedes *El fandango de candil* and *Quejas o La maja y el ruiseñor*, followed by *El amor y la muerte* which appears before the *Epílogo: Serenata del espectro*.

The first four pieces of *Goyescas* develop from love memories into suspicion, which require the pianist to imagine a scene of fighting and screaming to prepare the tragic emotion of the last two pieces. To transform different moods in a slightly different way in each scene, Granados created a variety theme, changeable harmonies and a narrative dynamic sound to suit the emotional changes as the music progresses throughout the story. Examples of this are seen in the dramatic plots and conflicts of the typical characteristics which allow *Goyescas* to coexist with enthusiasm and restraint.

Not only did the chronological order of Granados' narrative emotion in *Goyescas* correspond with Goya's tapestry etchings, the music also unfolded in a series of love moments. Granados' improvisational composing manner influences the musical form and the thematic development which connects the whole piano suit in a harmonious way and draws the listener into the emotional scenes.

Likewise, the lyricism and imagination of *Goyescas* embodied the Spanish traditional style, which relies on the passion felt from the performer's own interpretation. As a pianist, the benefits of understanding the narrative of *Goyescas* while making it unique to the performer are essential to distinguish, and will be examined below.

As is known to all, a phrase with a long line and breath, which was commonly used as a gimmick by many romantic composers, was also one of the creative features of Granados' works, especially the phrases establishing short organization or changeable motivation. The long melodic lines in *Goyescas* differed from the multiple phrases of Rachmaninov, much less like Chopin's scale formula. They were based on small motivational phrases with constant repetition and variety, which were not inferior to Rachmaninov's extensive and haunting ones.

For example, in *Los requiebros*, on mm.217-296 a typical instance can be heard. The size of this period which has a total of 79 measures is composed of a core thematic motive which constantly changes for eight times. The pianist should

approach this type of period by analyzing the similarities and differences between the small phrases. In order to do this, the pianist must first realize that the change between the phrases is executable and can be extracted from the number of measures that are followed by measures 7-8-15-20-7-4-5 and 12.

Secondly, the dynamics should be arranged properly according to individual phrases. For the pianist, handling dynamic change not only controls the strength, it should also be held as the superimposed voice levels and stereo sound with a gradually wider range of tones. Once more, the pianist should notice Granados desires to set *rallentando* at the end of the phrase, *a tempo* sited at the beginning, and not just a musical mark which sets out to achieve the effect of freedom and which is full of the human touch.

Therefore, the pianist must base his understanding of the composer's intention to naturally connect each short phrase, at the same time, understand that the mood of the music also adds to fuel the fire, such as *espresso*, *appassionato*, and *animando*.

A pianist who desires to be exceptional should base his work on grasping the effect of the above mentioned keys and controlling the coherent breath of the long melodic line.

Beneficial in organizing the short phrase, is to arrange an emotional contrast according to the characteristics of the different periods. For example, *Quejas o la maja y el ruiseñor*, mm.31-36 and mm.46-49 have totally distinct musical features.



Example 6: *Quejas o la maja y el ruiseñor* from *Goyescas*, MM.31-36, Enrique Granados, Dover Publications, 1987.

Example 7: *Quejas o la maja y el ruiseñor* from *Goyescas*, MM. 46-49, Enrique Granados, Dover Publications, 1987.

The first is a lyrical period with fantasy and passion along with repeatedly thematic material and growing sentiment, and the second is a lyrical passage full of grief and despair. The pianist should always be aware of the emotional direction of the melodic line which can be achieved by listening delicately for the difference between the full textures, especially the melody which comes into the transition at measure 46, whose dynamics and harmony quickly change. The pianist must also be devoted to playing close to the keyboard, playing the notes evenly, with *arpeggio*

in the left hand, while the grace notes of the right hand should be treated as a part of the melodic line, combining the variation of the harmonic shifts to create expressible emotions.

Another important method the pianist should adopt is based on grasping the overall musical image and temperament to analyze the texture of *Goyescas*. The six pieces of *Goyescas* has its own unique characteristics, such as the performing control of the thematic element. For instance, in the *Epílogo: Serenata del espectro*, Granados' marking *misterios* at the beginning of the piece reflects the wittiness and mystery of the expression. The pianist needs to arouse the imagination to face the challenge of the fragmented materials of the previous pieces and try to unite the Spanish dancing element with the distinguishing features such as the weak-beat accent, rhythmic materials and constant changing harmonies.

The audience would feel boredom if the music developed in a single way without any variation. Therefore, it is important to every pianist to distinguish the interleaving musical layers. The thematic variant in mm. 20-30 of *Quejas o la Maja y el ruiseñor* is a typical challenge of multilevel texture.



Example 8: *Quejas o la Maja y el ruiseñor* from *Goyescas*, MM. 20-30, Enrique Granados, Dover Publications, 1987.

In this example, the raw thematic motives in soprano which were played by block chords should be emphasized in the right hand to achieve a dialogue with other voice levels. A sliding motion with the pinky finger is applied so as to maintain the *legato*, and immediately afterwards, the finger is relaxed to achieve the effect of an echoed voice. The desired effect is achieved by making subtle touches of the chords in tenor, close to the keyboard, while at the same time, being accompanied by the arpeggiated sixteenths of the bass which produce the rich harmonic sounds needed.

At the same time, the pianist should pay attention to the harmonic color changes when non-harmonic tones appear. For practicing, both hands may be used to play the entire melody, usually done with one, so as to hear the difference in sound between the two harmonic effects. After this two-handed practice, the entire melody should be played with one hand, alone, to achieve the sound effect of both

hands. In this manner, the pianist will understand the full textural changes better than before.

In *Goyescas*, Granados paid much attention to the change of dynamics shown through his detailed dynamic marks, which contain a multiplicity of dynamic levels from *ppp* to *fff* in the whole piece. However, Granados rarely ever used *mf* and *mp*, just once in the m.80 of *Coloquio en la reja*. His passion was going directly from *p* to *f* and using reversal in the control of the strength. He also, sometimes used a *cresc.* and *dim.* during the transition, usually completed within two measures. The mm.46-51 of *Quejas o la maja y el ruiseño* is a representative example of this. Granados indicates the pianist play the dynamic marks *pp* at the beginning, to pass through *cresc.* into *f*, and finally to come to *pp* after three measures without a dynamic transition. This example might explain why Granados is in favor of setting a limited dynamic to another directly. Usually, this kind of leap only requires a small part of the transition or none at all. The pianist need not completely imitate the dynamic mark notes in the musical score if the corresponding contrasts of the dynamic, emotion and timbre are produced.

In summary, it is not enough to make a change in the acoustics; the pianist also needs to represent the textural layer and the difference of acoustic accumulation in accordance with the composer's expressing intension.

In terms of speed, Granados also made detailed marks which demand the pianist master speed levels in both the overall suit and each individual part. *El amor y la muerte* is a typical example that contains 62 speed marks within the score fully showing the dramatic contrast between each phrase of the Spanish piano music. At the same time, the speed marks of *Goyescas* considerably develop space in the actual performance. The great cellist, composer, and conductor Pablo Casals once said to José Maria Corredor in an interview:

Granados, who used to say that anyone playing his works only had to feel and decide the tempo for himself. This way of writing put me in an awkward position in

New York before the first performance of *Goyescas*. The conductor and the American musicians kept on asking me exactly how this and that should be played. And when I translated their questions to Granados he said, "But tell them to play as it seems right to them!" (Corredor 1956:154).

Granados did not formulate a precise speed. Therefore, the pianist should identify the corresponding contrast between the speed level of each period by reading the speed mark and also through his own intuition. In part, there were many *accel.* and *rit.* within *Goyescas*, making the performing speed rich in flexible changes. Consequently, the pianist needs to obtain three principles to capture the mastery of the speed of the suit. Firstly, the pianist must always pay attention to the natural convergence between two speed changes. When music comes into transition in a phrase or period, he may choose to do *rit.* in order to properly begin the next phrase or period, then, return to the original speed until a new phrase or period appears. As in mm. 73-76 of *El amor y la muerte*, even in a single phrase, there was often a change of speed between the beginning and the end.



Example 9: *El amor y la muerte* from *Goyescas*, MM. 73-76, Enrique Granados, Dover Publications, 1987.

The musical mark of *a tempo* at the beginning of measure 73 should be consistent with the original thematic speed, the inverted turn should not be played fast, and it is better to integrate it within the melody. For measure 74, the pianist can

play slightly faster in the middle of the sixteenth notes and slowdown in the final three notes.

Secondly, control gives the pianist some improvisational space. *A piacere, capriccioso and ad lib* appears several times during the pieces, which beguiles the pianist to play in a relaxed and freer manner, having their own understanding of the elastic acoustic according to the speed changes within the phrases.

Finally, in relation to the speed layers, Granados marked a speed of elasticity in a few measures. As in mm. 285-292 of *Los requiebros*, where *animando, un poco accel, poco rall* was used to give *Goyescas* the full Spanish style of an unrestrained spirit. In addition, Granados uses *poco meno, velocemente* and *calando* to describe the change of the elastic speed. In general, the speed marks of the score only provide a basic reference for the pianist in the actual performing process, which requires players to carefully try to figure out the relatively free elastic part in the music, to create a special and unique atmosphere.

Influenced by late romanticism, Granados' creation transmitted a full range of emotions. To enable the players to accurately grasp the musical style, Granados marked his diversified emotions with many appropriate and subtle expressions, such as in *con garbo y donnaire, molto legg il canto*, which was the concrete embodiment of the characteristics of lyricism. For example, *El amor y la muerte* was a ballad with dramatic emotions which reflects the contrast between the joy of love and the reality of the sorrow of death for the lovers. Granados used many expressions and meticulous musical material that gave an emotional understanding to the performing process.

Overall, the piece is filled with a unique style and feelings of grief, decisiveness and enthusiasm and a calming sense, and these emotions should be thoroughly compared and distinguished by the pianist so as to highlight the sorrow and the depressing emotions it demands.

Mm. 1-21 of the *El amor y la muerte* contains 8 kinds of expressions which should be played with different timbre effects. Mm. 1-5 is the thematic material for the original theme of sorrow. It begins with *ff* and the main melodic notes are marked with an accent which instructs the pianist to ignore the ornamental quintuplets when the main melodic notes are presented in the series, and that the dynamic pitch should match with a fluctuation in melody. The theme starts as a *fortissimo* octave in a low register but passes to a chromatic descending progression, and finally disappears in a high register. *Animato e drammatico* (vivid and dramatic) is marked as the emotional request of the thematic phrase, which implies the pianist should abide by dramatic purpose, avoiding flatness. The performing illusion of the first note has a directive influence on the trend of the above five measures, which cannot be too strong, beyond the highest point of the phrase, or too weak and deviated from the requirement of *fortissimo*.

Therefore, it is proposed that the pianist force the keyboard up and down when playing the first note to create a stereo effect. The melody in the right hand must be played more transparently than the left to refrain from confusion in the low part. The arrangement between the notes should be elastic and deliberately create some delay of semitones, to facilitate the replacement of the pedal and to keep the clarity of the phrase, while at the same time, providing the audience with the impression that there is expressive dramatism.



Example 10: *El amor y la muerte* from *Goyescas*, MM. 1-5, Enrique Granados, Dover Publications, 1987.

In mm. 6-11 the second appearance of the theme is found, where the dynamic term becomes *pp*. In the light of *con sentimento di pietà*, the bright timbre

should be shifted to bleak tones and the slowing down of the playing speed, by means of reducing the action of both hands to control the key touch. Afterwards, the theme of “*Queja*”, is altered in mm. 12-13 with the expression *malinconico ricordanza*. Therefore, the pianist should give more weight to the melody in a high register, with more sentiment in the tone when playing these passages.

The melody in mm. 14-21 is the development of the first theme, where the performing method still requires pursuing the dramatic effect but in a different way from the two previous themes, achieving the dynamic changes and the development based on a chromatic relation in the melody, is the goal. Finally the pianist should push the music to a climax based on a *cresc. drammatico* and *espressivo*.

4.1.2 The improvisational technique and its performance

One of Granados most impressive skills, which show his exclusive musical process is found in his improvisational genius and can be seen throughout the periods, phrases, textures and structure of his works. Therefore it is not surprising to find this technique and variation in *Goyescas*.

The main difference between Granados composing styles and that of other composers is that his improvisation was reflected in the development and combination of musical materials, while other composers limited themselves to doing improvisation in a certain place or paragraph. Particularly unique, is the fact, that Granados had no set order for his musical material. This is, a combination of materials is constantly changing order making this Granados’ unique creative skill and the melodic material combination become very trivial. The division of the theme cannot be done according to the melodic material but only based on the emotional change in the passage, harmonic conversion and other variable factors.

For example, the musical material of *El amor y la muerte* does not exactly follow the first four pieces, which was derived from Spanish folk song and Granados’ piece. Instead, the entire piece creates unity through the thematic materials from

the previous four songs, in turn, appearing deformed in frequent diminished sevenths. For instance, the mm. 97-108 has a great deal of improvisational freedom and mood changes within the most beautiful section of the piece. Granados quoted the lyrical theme of *Quejas o La maja y el ruiseñor* and the first theme of *Los requiebros* to accompany the melodies in low bass notes and syncopated chords.



Example 11: *El amor y la muerte* from *Goyescas*, MM. 97-108, Enrique Granados, Dover Publications, 1987.

The soaring melody in the upper register should be performed with a clear cantabile tone to smooth the subtle harmonic changes carefully with a warm *legato* sound. The contrast of materials should have a restful tempo, piano suspended chords and resonant bass line, which requires the pianist to be sensitive to the thematic transformation and to depress the pedal with a harmonic progression.

In addition, the sixth piece *Epílogo: Serenata del espectro* also used the method of improvisation to arrange the musical materials inside the passage. This piece of music was very abundant in material, containing two new themes along with their variations, the fourth Theme of *Coloquio en la reja*, as well as the other thematic materials of *Goyescas*.

For instance, mm. 39-48 are the main thematic melodies of the second theme of *Epílogo: Serenata del espectro* (mm. 39-67) and mm. 47-50 quotes the first thematic material of *Coloquio en la reja* and *Fandango*'s dancing element. Granados even wrote a self-quotation at several places to remind listeners to recall when he quoted *Fandango* at mm. 50-59. From a horizontal standpoint, *Coloquio en la reja* was the material which most frequently appeared, seen thirteen times in all in mm. 47-49 in five notes, in mm. 76-79 figured between the hands, again in mm. 241-243 in the left hand and in coda, with the signal of the death bell ringing.

Furthermore, his combination of the musical material in a longitudinal and staggered manner, A material in the low part and in the fusion of B and C materials which appear in the soprano, while at the same time a new motive inside the treble and bass part are reversed in order by the composer, is seen. For instance, in the piece of *El amor y la muerte*, all the themes of *Goyescas* were united in this piece to recall the complex emotion. As in mm.62-66 of the piece, the theme of *El fandango de candil* and *Quejas o La maja y el ruiseñor* was positioned in a juxtaposed way: “Fandango” was recurring from m.6 united while “Quejas” appeared in the low bass.



Example 12: *El amor y la muerte* from *Goyescas*, MM. 62-66, Enrique Granados, Dover Publications, 1987.

From the above example, it is concluded that to approach the dark and urgent sound in the low bass, the pianist should play a *legato* sound with arm weight, voice the bass which contributes to the dynamic strength, and change every beat tone so as to make the pedal more effective. The right hand in soprano calls for a slight key touch as much as the *legato* calls for a connection with the fingers of the right hand playing with a light touch of the tips and more arm, but as quickly as possible, to achieve the *legato* effect. In fact, these sixteenth-note triplets require a fleetness of both the fingers and the pedaling.

In short, in the development of Granados' musical thinking, through such a creative method, he was able to combine several previous thematic materials with improvisation.

The theme of every piece of *Goyescas* was running through and developing the whole song, which was represented with variable composing technique, augmentation and with developing previous thematic materials into new ones.

The creating technique of Granados is quite different from that of German and Austrian composers. For instance, Beethoven and Brahms often put motives and other factors of the themes into one section, which always hid thematic feature or kept the same identity of the original theme. The new motive used raw thematic material for conjunction, augmentation and deformation until the origin could hardly be recognized.

Relatively speaking, the development methods Granados used in raw materials were repetition, variation, fused with Granados' personal creative style. It can be said that Granados avoided making very complex changes in the development of the music, but was also unwilling to make it sound boring. The use of these creative techniques strongly highlights the improvisational factor which is introduced in his process.

Firstly, the use of repetition, in the variation process, reduced the freshness when duplicating older ones. Therefore, Granados made certain changes based on

the repeating technique. For example, in mm. 41-48 of *Coloquio en la reja*, the second half sentence is varied from the original thematic material *El amor del majo*, which was already seen in the first theme (mm. 8-14). Moreover, in *El fandango de candil*, the third piece of *Goyescas*, the first theme section of the piece is heard in mm. 61-70 and the first three measures are closely related in figuration of the theme and the other six measures are improvised according to rhythmic materials.

Secondly, texture variation was used by Granados in many textural variations of *Goyescas*, which are full of improvised ingredients. In mm. 34-48 of *Los requiebros*, both textures of melody in soprano and accompaniment in bass are varied from the original version of the first theme. Thus, the melody with a single-tone progression change into octave phrasing, along with the accompaniment structure from the *jota* rhyme to triplets, strengthens the innervation of the music.



Example 13: *Los requiebros* from *Goyescas*, MM. 34-48, Enrique Granados, Dover Publications, 1987.

This example features constant triplets in the accompaniment and a melody in octaves with an *ff* dynamic, along with the characteristics of the Spanish traditional element such as the drone bass of a fifth, in E-flat and B-flat, and rich ornamentation, such as rolls, mordents, and grace notes. How the pianist performs the ornaments depends on the situation. The ornaments in m. 40 could be treated as a simple elaboration and quickly passed through, while the ornaments in m. 48 should be played as a part of the melodic line with more expressiveness. For the performer to consider in this section is that the smooth melodic shape of the octaves and the careful control of the ornaments and the triplets in the accompaniment are important points to consider.

Thirdly, the harmonic change must not be forgotten. Such as in *Los requiebros*, in mm. 248-260, or as in mm. 41-45 of *Quejas o La maja y el ruiseñor*, the raw melody in the treble changes to the middle voice.

Following, the free variation should be considered. This is generally expressed as an interception of the main figure of the musical material as a motive to expand and develop. For example, the second theme of *Coloquio en la reja* (mm. 49-55) is based on the descending scale motive in B material of the first theme (mm. 15-22), foreshadowing the improvisatory melody. Besides that, the rhythmic material of mm. 105-117 is heard at mm. 130-146, modulating and developing through the melodic sequence.

Yet another point to be reflected upon is the ornaments. It is a fact that the flexible use of ornaments was a major part of *Goyescas* which added a romantic atmosphere. A representative example of this can be found in mm. 1-19 of *Quejas o La maja y el ruiseñor*. Granados was accomplished in using plenty of ornaments such as *appoggiatura*, trill, passing notes and compounds, like *appoggiatura* with mordent, trill or turn, which seemed to have no limit. Each passing *appoggiatura* is an irregular improvisation, free to appear in different positions of the melody.



Example 14: *Quejas o la Maja y el ruiseñor* from *Goyescas*, MM. 1-19, Enrique Granados, Dover Publications, 1987.

This section was set in a four-part texture, with each voice containing melodic and harmonic interest. This requires that the pianist pay attention to the voice while the melody is in soprano, as it is in a dominant position. For a greater awareness of the function of each voice, the pianist should first practice one register on its own and add the others, one at a time, to make the various combinations. This section requires special attention be given to an extreme *legato* sound within a soft dynamic. Therefore, pressing the keys deeply with flattened fingers to ensure the flow of the music is smooth, is the most logical approach.

The melodic line in mm. 1-2 is the main thematic material of this entire section, and where the leap from a major third interval A to C-sharp should be played

expressively, suggests the pianist take a little more time to reach C-sharp so that the imagination feels pain through the after-sound. Moreover, C-sharp in m.5 and the high E in m.9 may be played with more space in timing as well. The ornamental turn in m.1 should be played as a part of the melodic line to build tension in the atmosphere. The climax of this section is reached at m.10, and at this point, the high note A in m.10 may be played with a variation of a sharp attack on the touch of the keys to express contrast, following with a relief in the fingers at m. 11 which should be elongated with a descending scale.

These improvisational variation techniques Granados uses in *Goyescas* provided a variety in the development and expansion which was inspired by Spanish folk music and other improvised performances, as well as by Granados' personal characteristics.

4.2 The Spanish characteristics of *Goyescas*

Goyescas is a very challenging piece, full of Granados' artistic devotion in searching for the authentic Spanish character in a variety of ways. Numerous Spanish elements, with reference to Goya's works, *tonadillas*, Spanish songs and dances, sound of guitars, and others, are incorporated into this work. Musicologists such as Aron Clark, Douglas Riva, and Gilbert Chase also analyze the Spanish characters within *Goyescas*, which offer a referential value.

4.2.1 Spanish temperament – folk music, guitar sounds, mood, and tonality

In the entirety of the piano suite *Goyescas*, Granados channels the Spanish spirit to his audiences, as Goya also does in his paintings. He achieved this through the melodic and rhythmic style of folk music together with a special Spanish mood and tonality.

Granados captured the essence of Spanish folk songs and dances in the 1800s in his own work *Tonadillas (Tonadillas al estilo antiguo)* when he composed *Goyescas*. His purpose was to highlight Spanish melodies and dancing which were

representative of his culture. In order to do this, Granados took two phrases from the popular Spanish tune *Tirana del trípili* composed by Blas de Laserna and incorporated it into the first piece *Los requiebros*. According to Aron Clark, *Tirana* was a triple meter song/dance from the region of Andalusia which was well known in the eighteenth century. It was one of the few ever to be published, and became known all over Europe due to its inclusion in the overture of Mercadante's opera *I due Figaro* (1835) (Clark, 2006:75). Two of the main themes of *Los requiebros* were developed by these two phrases. In accordance with the first nine measures of *Tirana del Trípili*, Granados created the first theme of *Goyescas* which included several variations. The main theme is played in soprano, and an arpeggiation chord which both enriches the flowability of the music and the rhythmic breath.



Example 15: *Con el trípili, trípili, trápala* from *Tirana del Trípili*, MM. 1-9, Blas de Laserna, Cited in Chase, 1959:131.



Example 16: *Los requiebros* from *Goyescas*, MM. 7-11, Enrique Granados, Dover Publications, 1987.

The second phrase in mm. 10-16 of the *Tirana del Trípili* constitutes the second theme of *Los requiebros*, which is reproduced in tenor. The representative character of the Spanish theme is emphasized by a basic rhythm constructed of

dots and syncopation, as well as a decorative pattern within four voice parts. This is achieved by playing the melody at an easy going pace in a descending way. The texture changes into four tone layers with a dormant external part and a floating inner part, which enriches the sense of movement of the theme.



Example 17: *Con el trípili, trípili, trápala* from *Tirana del Trípili*, MM. 10-16, Blas de Laserna, Cited by Chase, 1959:131.



Example 18: *Los requiebros* from *Goyescas*, MM. 57-64, Enrique Granados, Dover Publications, 1987.

Furthermore, the main theme of *Quejas o la maja y el ruiseñor* is based on a folk song Granados once heard a young girl sing in the Valencian countryside. According to the dissertation of Douglas Riva, *The song tells the story of a girl hearing the sorrowful song of a little bird in her garden. Granados was so moved by the girl's singing of the beautiful song that he began to work on "Quejas" that same night* (Riva, 1983:19). To provide more emotion and lyricism in the melody, Granados set the tone to f-sharp minor. Still, it is only in *Quejas o La Maja y el ruiseñor* that only one movement gives an actual tonic tonality. In the six measures of the notation of the folksong in *Quejas o la maja y el ruiseñor*, mentioned above, the audience is given a feeling of a string quartet. For example, the melody line of

the soprano and the other three separate voice lines appear across each voice part. Such melodic and harmonic textures express the complex emotion of the *maja* and her sorrow.



Example 19: Notation of folksong, cited by Riva, 1983:19.



Example 20: *Quejas o la Maja y el ruiseñor* from *Goyescas*, MM. 1-8. Enrique Granados, Dover Publications, 1987.

Further melodic material in *Goyescas* was obviously borrowed from Granados' work, the *Tonadillas al estilo antiguo*. Granados described their relationship in his notebook, *Apuntes y temas para mis obra*, which said *Tonadillas al estilo antiguo* was related with *Goyescas*. In fact, it could be considered as preparative work for *Goyescas* as is quoted below:

The collection of Tonadillas is written in the classic mode(originals). These Tonadillas are originals; they are not previously known and harmonized. I want to create a collection that would serve me as a document for the Goyescas. And it should be known that except for Los requiebros and Las queens, in no other of my

Goyescas do you encounter popular themes. They are written in a popular style, yes, but they are originals (Granados in Riva, 1982:16).

As an example, some sections of Granados' *tonadillas* *El majo olvidado* were responsible for developing sections of *Los requiebros* which can be seen in measures 217-231.



Example 21: *El majo olvidado* from *Tonadillas*, MM. 37-46, Enrique Granados, Union Musical Ediciones S.L.



Example 22: *Los requiebros* from *Goyescas*, MM. 217-231, Enrique Granados, Dover Publications, 1987.

This example subjects a typical and rhapsodic variation technique used by Granados to transform previous materials into new variations.

The theme of *Coloquio en la reja* is important to the entire piano suit, given that almost every piece of *Goyescas* quoted its musical materials except for “*Quejas*”. In Granados’ *Apuntes para mis obras*, he noted that *tonadillas* entitled *El amor del majo* was unfinished. Later, Granados developed this musical sketch into the full structure of *Coloquio en la reja*. Besides the main theme, the rhythmic melody of *Coloquio en la reja* was quoted from *La maja dolorosa* within his *Tonadillas*.



Example 23: *La maja dolorosa* from *Tonadillas*, MM. 7-13, Enrique Granados, Union Musical Ediciones S.L.



Example 24: *Coloquio en la reja* from *Goyescas*, MM. 29-32, Enrique Granados, Dover Publications, 1987.

In short, a large number of examples prove there are many melodic materials adapted from Spanish folk songs and dances, popular from 18th century Madrid or *Tonadillas*, which Granados adapted to his musical works and which reveal his fascination with Goya’s perception of life in 18th century Spain. The Spanish folk

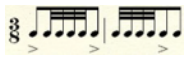
songs talked of previously, also reveal an easy feel for the vivid rhythm of the Spanish guitar and the rich movements of Spanish traditional dancing, which are reflected in Spanish national music.

In *Los requiebros*, Granados used the *jota* dance form, which appeared in many variants throughout Spain and was regarded primarily as Aragonese. *Jota* is a dance that is performed in rapid triple time, has a light and pleasant rhythm which creates a simple rustic style and illustrates a cheerful atmosphere in festivals. Granados recombined the triple time with other kinds of notes throughout the whole piece. Apart from this, the use of the characteristic rhythm of the triple time can be heard throughout *Goyescas*.



Example 25: *Los requiebros* from *Goyescas*, MM. 7-26, Enrique Granados, Dover Publications, 1987.

Figure mm. 7-26 demonstrates the characteristics of the *jota* dance in the left hand, including the harmony, the accents on the second beat, and the melody which begins on beat two in triple time. *El fandango de candil* used a dance element called *fandango* which was popular in eighteenth century Spain and was developed throughout the entire piece.

It is characterized by the rhythmic pattern:  and is danced in moderate to quick triple time to the accompaniment of castanets and guitars in alternation with sung couplets. (Apel, 1969:307)

In this piece, Granados rearranges the original rhythmic pattern, a group of 16th notes, into triple notes, filling the music full of dynamic dance meters.



Example 26: *El fandango de candil* from *Goyescas*, MM. 1-3, Enrique Granados, Dover Publications, 1987.

Syncopated rhythm is also a distinct characteristic of the Spanish dance rhythm. The rhythmic accent changes the original position giving it a driving force. For example, the second theme of *Los requiebros* uses the syncopated rhythm which emphasizes the second beat through agogic accents, increasing the swaying and rhythmic element of the dancing tempo.

Besides the use of syncopation, the variety in the changing of the meters also presents a freedom in the rhythmic characteristics. In mm. 146-160 of *Coloquio en la reja*, a variety of beats to form a compound meter to accentuate different beats, with a different note value, is experienced (divide 3/4 into two halves in m. 156). This compound rhythm gives a full expression with unique characteristics of the changeable rhythmic style, often found in Spanish national music.



Example 27: *Coloquio en la reja* from *Goyescas*, MM. 146-160, Enrique Granados, Dover Publications, 1987.

Granados also used *flamenco*, a representative Spanish dance whose rhythmic device provides a variety of rhythmic changes and syncopations with harmony and an off-beat character. Chase explained the character of *flamenco* in his article:

Although flamenco originates with the gypsies of Andalusia, this art form incorporates many traditional features of Spanish dancing. The gypsies prefer to use the pito (finger snapping), the palmada (clapping of the hands with a sharp, dry “clack”; also, slapping of the thighs), and the taconeo (rhythmic stamping with the heels), which is one variety of the zapateado (from zapato, “shoe”) (Chase, 1959:250).

In the fifth piece of *El amor y la muerte*, the rhythmic material named *taconeo* of *flamenco* dance is used to give people a feeling of suddenly taking a step, improvising a shout of passion, stopping and then changing it into a whisper.

Apart from the Spanish song and dance element, *Goyescas* was fascinated with the sound of the guitar. The guitar is the most distinguished Spanish instrument not only for accompanying Spanish folk songs and dances, but also as an

instrument for performing solos. In *Goyescas*, Granados used the sound of the guitar in his piano works, reflecting its nationalistic spirit. The Spanish guitar was played in three basic styles: *rasgueado*, *punteado*, and *pulgato*. *Rasgueado* refers to strumming the chords in an upward or downward direction with the four fingers of the right hand, excluding the thumb. Many guitar sound effects in *Goyescas* are reproduced with the use of arpeggiated chords such as *staccatos*, *tremolos*, harmonic progressions and so on. For example, Granados especially marked *Le spectre disparaît pinçant les cordes de sa guitare*, where the ghost disappears plucking the strings of his guitar in the last three measures of *Epílogo: Serenata del espectro* which is meant to recall the string tones of the guitar. He also clearly directs *Toutes les basses imitant la guitare*, all bass notes imitating the guitar, in the beginning of “*Coloquio*” to evoke a dark and unstable atmosphere with low tones on the guitar.

Many people cherished Granados’ music which they believed had the common features of the late romantic period. This style of improvisational music, however, had an inattentive structure and gave audiences a feeling of indecisiveness and sloppiness because of excessive repetition of the thematic material. Indeed, a strict structure seemed difficult to incorporate due to the amount of tonal conversion, improvisation, variation, and emphasizing of the theme. For this reason, it is believed that the free and improvisational characteristics of the structure used by Granados are linked to the use of Spanish national musical material in his creations.

Los requiebros is a representative instance of the above conclusion. In this piece, he uses quick triple time in the rhythm, as well as extracting the essential structural factor from the *jota* dance. Doctor Cho Soyoung’s Dissertation *Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados* explained the structure of the *jota*:

The jota is a dance in rapid triple time that appears in many variants throughout Spain but is regarded primarily as Aragonese. The jota includes a main section, called a copla, which is preceded by an instrumental introduction (Variaciones), and Estribillos (refrains), which are musically and sometimes textually distinct. The phrases of the copla are accompanied by the alternation of dominant and tonic harmonies (Cho, 2008:19).

Therefore, the structure of the *jota* has many varieties of *coplas* as well the interlude of instrumental passages and other musical materials. The *coplas* are presented in the main section, along with the contrasting *Estribillos* and *Variacion*. As Walter Aaron Clark said in his book:

However, this loosely arranged alternation of copla and estribillo gives him maximum room for improvisatory maneuver. It also covers something of the insouciant gaiety of the folklore on which the piece is based (Clark, 2006:19).

It is worth mentioning that, unlike the traditional composing technique of the German and the Austrians; Granados did not follow a certain musical form in *Goyescas* but rather followed an improvisational structure throughout the work.

Firstly, Granados used many variations to repeat the thematic material giving a full improvisational expression to every piece of *Goyescas*. For example, in *El fandango de candil*, where the first theme A appears in d minor, there is a passionate melody sung in soprano accompanied by a *fandango* dancing rhythm in the bass. Then, theme A used a variation technique based on the origin, appearing six times over all, except in one interlude of theme B. The structure could be generalized as introduction-A-A1-A2-B-A-A1-A2-coda.

Obviously, Granados frequently used a variation technique and development to reproduce music full of excitement and liveliness which broke the traditional framework of the musical form. Although the method of repeating thematic materials makes the musical mood develop to an extreme, along with the intense auditory stimulation given to the audience, the structure which is full of improvisation is

somehow rigorous for the audience, who were used to the strict structure of German and Austrian composers. Consequently, it is difficult to come to an absolute conclusion about the structure of Granados' music.

Secondly, his free improvisational characteristics of phrasing combinations were not only present in the usage of thematic variations, but also in the improvisational episodes of unthematic materials, such as the prelude, interlude and postlude. This kind of unthematic material is used quite frequently in *Goyescas*, in order to contrast with the thematic material. Differently from other composers, Granados used quite a lot of preludes, interludes and postludes to develop their functions, which was one of the important manifestations of his creative personality.

Within the six pieces of *Goyescas*, preludes respectively appear in *Los requirebro*, *Coloquio en la reja*, and in *El fandango de candil*. Moreover, they all have *coda*. Especially in *Quejas o La maja y el ruiseñor*, in which *coda* is a period that portrays the nightingale's singing and fluttering wings with many trills, and frequent changes of the meter and tempo. This *cadenza* which prolongs throughout 17 measures demonstrates the ingenuity of the sound effects and the symbolic meaning.

The function of the interlude in *Goyescas* may be classified according to its connecting and contrasting function, as well as its imitation of other musical instruments. For instance, mm. 64-77 of *Coloquio en la reja* is an interlude combined with two kinds of functions; respectively, a connection full of melodic sense can be found in mm. 69-77; finally, in mm. 64-68 an interlude imitating the sound of a guitar is heard. In *El fandango de candil*, the measure's number of the interlude is roughly the same as the themes'. It is important to stress that the unthematic material play a fundamental role in the piece.

Measures	Structure	
1-5	Interlude	A

6-22	First theme (a, b materials)	
23-28	Interlude	
29-48	First theme development	
49-63	Second theme	B
64-77	Interlude	
78-79	Second theme	
80-104	Third theme	C
105-126	Fourth theme	D
126-129	Interlude	
130-148	Fourth theme	
149-156	Interlude	A
157-176	First theme	
177-186	Interlude	
187-195	Coda	

Table 2: Formal Structure of *El fandango de candil*.

What is particularly noteworthy is that Granados not only expanded the function of the unthematic material, but also inserted his improvisational creativity between themes. This usage of improvisational insertions between interludes stems from his passion of Spanish folk music. In *Goyescas*, a recurring theme with interludes allows the music to buffer and transform the style. There is no calculated purpose for inserting the interlude. Granados solely felt the need to improvise according to the thematic material, even if it was an instrumental solo. This can be verified in *Coloquio en la reja* which is a piece that contains a non-standardized

musical form where the interlude sometimes appears in the same theme repeatedly, and is occasionally replicated in different themes.

Except for the major-minor mode, Granados repeatedly used E mode in *Goyescas*, which was the most widely used mode in Spanish folk music. As Martin Cunningham stated in *The New Grove Dictionary of Music and Musicians*:

Melodies using four to seven pitches can be divided into two large groups, one tonal, the other presenting a great diversity of modal variation A-E tetrachord, which Donostia classified as E-mode (Cunning, 2001:23).

The following are several types of E modes:



Example 28: Several types of Spanish E modes.

In *Coloquio en la reja*, Granados used example (b) of the Spanish E mode.



Example 29: *Coloquio en la reja* from *Goyescas*, MM. 49-52, Enrique Granados, Dover Publications, 1987.

Granados also used a *gypsy major scale* with a national characteristic to enrich the harmonic material and the sound effects. He applied the *gypsy mode* with two augmented second intervals as the main feature, which is equal to the natural major scale which has a flat 2nd note and a flat 4th note. Other times he applied a

harmonic minor scale with sharp 4th notes which provided a strong ethnic flavor. The following is the embodiment of the *gypsy mode* in *Coloquio en la reja*:



Example 30: B-flat *gypsy mode*.



Example 31: *Coloquio en la reja* from *Goyescas*, MM. 1-7, Enrique Granados, Dover Publications, 1987.

The mode of the scale in this example is B-flat *gypsy mode*. Comparing with the *gypsy major scale*, what can be seen are two augmented second intervals within the scale of the flat 2nd note and the flat 6th note. At the same time, altered dominant chords are used in the longitudinal chord structure where diminished third (A-^bC) in the alto sounded tenser are played. This usage of penetrating altered chords into the *gypsy mode* is the personalized feature in the creation of Granados' musical works.

In *Goyescas*, Granados utilized many modulations to develop the tonality and the musical trend, which strengthens the changeability of the tonal color and which also makes the harmony richer in contrast and motive force. As is known to all, Spanish folk music is very strong in its harmonic function. Indeed, many Spanish folk songs and guitar music were single tonal with functional harmonic vocabulary, especially Spanish classical guitar music.

As a representative composer of Spanish nationalistic music, Granados maintained the basic harmony vocabulary, from dominant to tonic, but also catered

to the tonal richness of the romanticism of the late 19th century. Therefore, frequent modulation is an important form of enriching the harmonic expressive force.

The recapitulation of the second theme, mm. 135-177, of *Los requirebro* begins in E-flat major, then the tonality from B major switches to g minor and then to B-flat major. In mm.29-40 of *Coloquio en la reja* many temporary modulations are found such as, D major – C major – c gypsy – G major – F major – f gypsy, which increase the improvisational style in the music. In addition, the tonality of mm. 31-44 in *Quejas o La maja y el ruiseñor* runs from f-sharp minor of the original theme to b minor.

It is not difficult to see that Granados is admirable in his use of this modulation technique in romantic music, such as common-chord modulation, common-tone modulation and enharmonic modulation, to maintain the traditional concept of the tonality. The common-chord modulation and enharmonic modulation are fluently used in *Goyescas*, especially the diminished seventh which was likely to be chosen as the "pivot chord". Mm. 102-112 of *Los requirebro* passes through D major to F major and then to D-flat major, relying on the diminished seventh chord for modulation twice, proving the above statement.

In the pieces of *El amor y la muerte* and *Coloquio en la reja*, the tonality begins to blur out, suggesting that many tuning skills of deviating from the key and modulation are used by the composer. This can especially be seen in the transition sequence, although still not related to modern techniques and styles, such as polytonality and atonality.

In an overall analysis of *Goyescas*, Granados basically used traditional tonal arrangements where the main tonality of each piece almost maintains the same tonal center in a parallel key or modulates to closely related keys. However, from a local point of view, inserting unrelated tonality into the tonal center to obtain ample tonality changes and acoustic contrast was Granados main tonal development technique.

4.2.2 Rhythmic consideration

To maintain greater control over the Spanish temperament that Granados used in *Goyescas*, the pianist should understand how to deal with the characteristics of the Spanish rhythmic style. The rhythm of *Goyescas* constantly moves us forward with sway and cheerfulness. Often the rhythm of the dance is very slow, other times very active, loose, and sometimes compact. *Goyescas* rhythm is felt as a result of the many ornaments which he places in it, which produce an elastic sense fused together with other rhythmic patterns.

For example, the rhythmic characteristics of the *jota* dance form is in triple time with a strong accent on the second beat. To achieve the elastic element of the rhythm, the triplet may be played slightly faster than the other notes, and the first tonic beat should be held a little longer. In this way, the rhythm with the rich Spanish dancing element is naturally revealed. This is substantiated in mm. 1-25 of *Los requiebros*. The other kinds of ornaments should also follow this rule, such as in mm. 22-26 of *El amor y la muerte*:



Example 32: *El amor y la muerte* from *Goyescas*, MM. 22-26, Enrique Granados, Dover Publications, 1987.

In this phrase, the variant theme of *Coloquio en la reja* appears in b-flat minor, which contains many quintuplets. Like the triplets talked of formerly, these quintuplets may be played slightly faster and the eighth note prior to it should be

held a little longer. The transition between both notes should be smooth and natural. To avoid the interference of other grace notes in the practicing process, the pianist might ignore the ornaments to practice the main melodic tone, blending them after becoming accustomed to the direction of the music.

By reason of some of *Goyescas*' pieces using Spanish dancing rhythmic characteristics, as in *Los requiebros*, *El fandango de candil* and *El amor y la muerte*, the pianist should pay attention to the cadence of the dancing music when dealing with this kind of special rhythm, by making phrases livelier through the touching of the keys. In the second theme of *Los requiebros* there is a frequent use of syncopation because of the Spanish dance theme. As shown in Example 18 in mm. 57-64 of *Los requiebros*, the fingers should fall naturally in a lazy manner, towards the keyboard when the accent note is played in the left hand, removing the "turn" and "press" actions of the wrist. When the other non-segmentations are played, the fingers should bounce back to the keys pressed simultaneously. Concurrently, the triplet passage with the ornaments in the right hand should be played at a flawless pace. The pianist should control the weight on each finger evenly, keeping the arm and wrist relaxed and peaceful to produce the note without any superfluous actions.

Another example of *El fandango de candil* is the rhythmic pattern which is a typical moderate to quick triple time of the *fandango* dancing element. To achieve the vivid *fandango* movement, the pianist should control the cadence of the phrasing progression.



Example 33: *El fandango de candil* from *Goyescas*, MM. 9-13, Enrique Granados, Dover Publications, 1987.

In this passage, the *fandango* rhythm is insistent in the left hand. The strong notes with an accent should be emphasized with *staccato* and a quick upward rebounded action of the fingers. In accompaniment, the triplets should be played as clearly and lightly as the melodic line, which create a leading force towards the accent note.

Aside from the dancing rhythms, the design using Polyrrhythm is the most important technique Granados used in *Goyescas*. Polyrrhythm refers to a combination of several different rhythmic types but in an irregular way, which forms a multiplicity of rhythmic layers. When the pianist encounters such a multi-level rhythm, each layer of this rhythmic characteristic should be reflected upon as a combination.

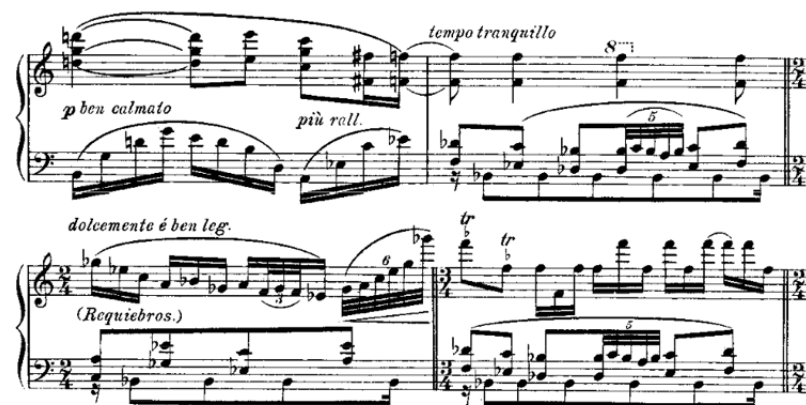
Mm. 158-162 of *Coloquio en la reja* is a typical example of Polyrrhythm. Soprano and alto always appear in the weak beat which marks *tenuto* and *staccato*. Meanwhile, the bass keeps stable progression in triple time. Thus, the formation of the two types of rhythms are played in staggered progression. Granados makes a special mark, using *senza pedale*, *marcato il masso*, *con sordino*, which ask the pianist to emphasize the bass notes and to not use the pedal in this phrase. To achieve the complexity of this Spanish rhythmic characteristic, the performer should

grasp the respective characteristics of the rhythms of these three voices and pay attention to the acoustics of the *legato* and the *staccato*. This process strengthens the Spanish dance rhythms with accents on the third beat of the bass and the second half beat in soprano.



Example 34: *Coloquio en la reja* from *Goyescas*, MM. 158-161, Enrique Granados, Dover Publications, 1987.

Yet another example is seen in mm. 37-39 in *El amor y la muerte* where the variation of the thematic material from *Coloquio en la reja* is presented in b-flat minor, which is also the theme of this phrase in the tenor in sixth notes. This phrase contains three different musical levels, so it is necessary to create a balanced acoustic atmosphere. The pianist should insist the melody in tenor is played dominantly throughout, with slow and gentle key touches in soprano and bass which were camouflaged in a quiet atmosphere but in the same speed of the original theme.



Example 35: *El amor y la muerte* from *Goyescas*, MM. 36-39, Enrique Granados, Dover Publications, 1987.

The use of the rhythmic sound of the guitar serves to enrich the pleasure absorbed from *Goyescas*. Therefore, the integration of the guitar effects in the piano plays an important role in creating this Spanish style, which requires the pianist to

play the keys lightly and flexibly. For example, Granados employed this guitar element in mm. 64-68 of *Coloquio en la reja*.



Example 36: *Coloquio en la reja* from *Goyescas*, MM. 64-68, Enrique Granados, Dover Publications, 1987.

In this example, the guitar sound is reproduced in soprano which demands the performer totally relax the arms and wrists, while at the same time making quick and small finger movements. The whole phrase should be played gently, in *staccato* and not sustained so as to imitate the plucking of a guitar. Followed by the composer's hinted accent note in the bass, the pianist should choose to apply forcefulness as well as a *legato* sound by applying weight in the arms, to voice the bottom pitch. This movement will contribute to the required dynamic strength but must not move beyond the *piano* atmosphere throughout the entire phrase. Granados marks *avec sourdine tres leger* in the score, which requires the pianist to depress the soft pedal all the way during this phrase, and that the *crescendo* should be played with upward hand movements.

Mm. 149-153 of *Coloquio en la reja* is another typical meter in which guitar rhyme is used. The key point of the pianism of this example is to imitate a strong guitar rhyme with accent on the third beat. A lift-drop motion in the fingers and wrists from the second to the third beat should be used, and it is essential to control the strength and play the first two beats gently.



Example 37: *Coloquio en la reja* from *Goyescas*, MM. 149-153, Enrique Granados, Dover Publications, 1987.

4.3 Pedal technique

The pedal is a distinct aspect of piano performance. As a founder of the Catalan piano school, characterized by giving special attention to voice clarity and tone color, Granados attached great importance to the usage of the pedal. In *Goyescas*, Granados' special artistry in the use of the pedal is clearly found.

Firstly, his use of the pedal provides some individual notes which maintain a *legato* line or connect groups of notes into consonant or dissonant sonorities. Both coherent and rhythmic acoustic effects appear fluently in Spanish music, such as *Goyescas*, emphasizing that the continuation of a melodic line should always coincide with the harmonic material changes. Not only should the pianist maintain the consistency of the melodic line, but also clarify phrasing harmonies in different registers. This kind of acoustic effect applied by the pedal, presents the unique and decisive rhythmic style of Spanish music, as well as the chant ability of the melodic line.

As is confirmable in mm. 12-15 in *Los requiebros*, the melodic line singing in the soprano requires coherent playing in *legato* to match up to the alto and bass with vivacity and lightness. At this point, the pianist should depress the pedal when the tone does not compliment the triplets and the dissonance, to avoid an unclear sound effect. Simultaneously, the pedal should be used to bridge the leaps in the melodic lines with a high register.

Secondly, as a coloring device for melodic lines and enhancement in the tone quality, the pianist should cover a pedal including many individual notes. Such as in *coda* in mm. 68-72 in *Quejas o la maja y el ruiseño*, to imitate the Nightingale's crow, the player may create a mysterious and tranquil background, making a crow echoing in the air. This pedal movement need not change too frequently at this point but

should create proper effects of overtone. The pedal may be depressed later in the fifth measure as in the following example to make a *diminuendo* sound effect.



Example 38: *Quejas o la Maja y el ruiseñor* from *Goyescas*, MM. 68-72, Enrique Granados, Dover Publications, 1987.

Thirdly, there are many sustained notes to enrich the harmonic color where the pianist should depress the pedal based on them and not be impacted by the harmonic changeovers. As evidence of this, in mm. 73-76 of *El amor y la muerte*, b minor utilizes a tonic sustained note. Accordingly, each measure of the pedal can be changed once. In *Coloquio en la reja*, Granados especially marked *Toutes les basses imitant la guitare* in the score, which employs the bass in the piano to simulate the pedal point of the guitar performance. Therefore, the *sostenuto* pedal should be depressed and held when b-flat arises. This restraint in the pedal requires a change in light of the harmonic conversions of other notes. In this way, the pianist will be able to achieve the acoustics effects of the extension in b-flat, while unambiguousness in other notes is maintained.

Fourthly, the soft pedal is also used as a coloring device for the melodic lines in *Goyescas*, which are given to form a contrast in timbre and emotion with other acoustic levels or to achieve a rather gloomy spirit. For instance, the theme of *El amor y la muerte* respectively appears in two different figurations. The use of the soft pedal not only diversifies the sound effect, but also the timbre which is changed from dramatic passion and weighed down with sorrow. The imitation of the guitar accompaniment is noticeable with Granados' indication *avec sourdine*, with the use

of the soft pedal. He gives this indication so the pianist may add a mild and hazy timbre to the light and decisive tone.



Example 39: *Coloquio en la reja* from *Goyescas*, MM. 65-68, Enrique Granados, Dover Publications, 1987.

The rational use of a restrained pedal is a distinguishing feature in *Goyescas*, which highlights the rhythmic accentuation of the Spanish dance element as well the unique Spanish style. As is validated in mm. 1-6 of *El fandango de candil*, pedaling is required for depressing with agogic accents to emphasize the strong rhythms and the quick grabbing dance movements, while the rich and elegant harmonies provide color to the increasing musical impetus.

No pedal is also an important method to change the tone in the mood, which is the *Sans Pedale*. Granados mentions this technique fluently in *Goyescas* which is marked by *Sans Pedale* in many parts of *Coloquio en la reja*. In mm. 149-165, for instance, the passages are written to emulate the sound and rhythmic style of the guitar played with a sharp *staccato* touch and refreshing relief, which provide a strong contrast with the previous thick-textured, pedaled sound. The pianist should follow the strict requirement of Granados' marks in the score when dealing with the key touch and pedaling. Furthermore, he also presents his own system of pedaling notations within the piece for lifting the foot or depressing the pedal.

Granados even explored the possibility of finger legato by employing a finger substitution of 5-4 to achieve a legato pedaling effect without a pedal, such as is suggested in mm. 9-11 of the fourth piece *Quejas o la maja y el ruiseño*. The melodic line in the soprano requires a *legato* sound effect with a clear tone color,

which suggests the pianist use the finger substitute of 5-4 in the highest note and its next descending scale where possible.



Example 40: *Quejas o la Maja y el ruiseñor* from *Goyescas*, MM. 9-11, Enrique Granados, Dover Publications, 1987.

Whether the listener is ultimately aware of it or not, complete adherence to the composer's intention throughout the work is the duty of the performer. It is up to the pianist to form their own ideas from considering the many varied aspects of *Goyescas*. During the performance, pianist might use Goya's paintings as a mental tool, creating musical expressions during the performance that suggest the images, moods, or characters. Furthermore, assimilating the traits of Granados' composing language, Spanish characters and pedal technique within the musical context will help incorporate exotic and passionate colors into the music.

Conclusion

To conclude, this thesis was an excellent opportunity to research the status of Spanish piano music in China in relation to the musical and aesthetic conception of *Goyescas*. It is one's hope that Chinese pianists may attain more insight into the various aspects of *Goyescas*, so as to assist them in forming their own ideas about the piece. From a personal point of view, having done cross-cultural research to redefine the significance of *Goyescas*, which is not only an admirable piece of musical art, but a musical inheritance of the world, it was found that it is of great importance to musicians in different social and cultural communities. Moreover, also significant to this study, was the performer in the audio communicatory event and the absence of musicology studies related to the different systematic, historical and arbitrary values. Therefore, the main goal of this artistic project is that the investigation serves to shed light on and contribute to a deeper understanding of this composition in the musical arena.

In order to learn more about the position and development of Spanish piano music, especially Granados and *Goyescas*, amongst the musical environment of China, extensive research of the historical background and documents such as literary materials, journals and musical critiques were examined. To further substantiate this research, interviews with professors working in different conservatories and of different cultural backgrounds were carried out. By studying and examining these sources, after a comprehensive grasp of the research was established, it became clear that Chinese pianists had little or no understanding of Spanish piano music or of Granados' compositions until the 1980s. The reason for this may be traced back to the history of the development of western piano music in China. Russian, German and Austrian musicians were pioneers in passing on traditional piano enlightenment to the first generation of Chinese pianists and this series of piano techniques has continued to today.

In opposition, Spanish music such as Granados' compositions lacked widespread attention in China. Throughout this study, it also became evident that the effect Chinese pianists made on audiences had not been widely adopted, given that there was an inaccurate understanding by them of Spanish musical characters.

In the specific case of *Goyescas*, the Spanish folk musical element, dancing rhythm and improvisational musical language was not familiar to the Chinese pianist. In an aim to express the richness of Spanish musical style found within *Goyescas* to the Chinese pianists and audiences, as precisely as possible, many hours of practice and playing of Granados' *Goyescas* was executed personally. During this task, a detailed analysis of the different aspects of Granados' piano suite, *Goyescas*, led one to argue the important function of the performer in the audio communicatory event, as well as the reciprocal influence of renewed cultural continuity.

During interpretively analyzing Granados' *Goyescas* from a creative perspective, his composing techniques and their influential factors, the inspiration which Granados' took from the paintings of the famous Spanish artist, Francisco José de Goya y Lucientes and was instilled upon his own work, *Goyescas*, was evident. *Goyescas* became a sonic transition which conveyed the lyricism and sensory details of Goya's paintings through music, by using his distinctive compositional language. For pianists from China, using Goya's paintings as a mental tool to create musical expressions during a performance and imagining the scene and mood conveyed by Granados in *Goyescas*, is indispensable in helping establish the performer's own interpretation.

Furthermore, assimilating the traits of Granados improvisational technique, Spanish temperament, such as the folk music element, the sound of the guitar, the infusion of romantic idioms and the pedal technique is of equal importance to the Chinese pianist, to form their own ideas of the varied aspects of *Goyescas*.

Myself a performer, having interviewed three expert pianists from Spain, Portugal and China, while at the same time having studied the research, and then

played the suite, made it more relatable and captivating. All three pianists agreed that a complete commitment to the composer's intentions in the work were essential regardless of a Spanish or Chinese background. They also stated that in order for this to be achieved, it was imperative that the pianist acquire the necessary knowledge of Granados historical and social background, as well as conduct a detailed study of *Goyescas* beforehand, as pertaining to following the musical terms on the score, during a performance, with precision. Moreover, the recurring themes, with improvisation in *Goyescas*, are doubtlessly the aspect which holds the most difficulty in performing the suite. To assist in combatting this difficulty it is suggested that pianists play subtle changes of these thematic transitions.

Equally difficult to reproduce are the varied emotional, dynamics and speed changes for emphasizing the recurring themes, such as sweet, dramatic, entangled, or tragic, used by Granados. To tackle this added complication, pianists should use the pedal skillfully to clarify the complex tone colors, paying special attention to the natural convergence between the two dynamic and speed changes, and finally, maintain a casual control with some improvisational interspace, yet not beyond the composer's intention.

As for the multi-voice texture in *Goyescas*, it is important that the pianist distinguish the multiple musical layers of the piece. Pianists should clarify the reasonable space between individual voices by using different key touches, and controlling the right timing for each voice appearance. From a personal point of view, approaching the score with an open mind is the most helpful tool for the pianist, so as to play with confidence.

Trust can be placed, therefore, that pianists from China will enhance the unique qualities in *Goyescas* in performance when acquainting themselves with a broad knowledge of Granados' composing background and by following the musical terms in the piece.

In future studies, an inclination to play the *Goyescas*' piano suite for Chinese audiences, as well as for other nationalities with the purpose of evaluating the listeners' desires, seem to be the direction one will pursue.

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Appendix

Appendix A Telephone interviews

Appendix A1

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Yuqing Zhang: In the year of 2010, at Yi Wu's piano recital in Shanghai concert hall.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Yuqing Zhang: I didn't have contact with Spanish piano music during schooldays in the 50s. In the 90s, I did direct students to play several Spanish piano pieces, most of them being piano pieces by Enrique Granados and Isaac Aberniz.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Yuqing Zhang: Pianists mainly played Russian, German and Austrian music then Spanish piece.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Yuqing Zhang: Unfortunately, an acceptable performing effect was lacking due to the inaccurate understanding of this Spanish musical style.

Appendix A2

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Shizhen Yao: Can't really remember. After the year of 2000.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Shizhen Yao: I didn't have many opportunity to play Spanish piano piece during my schooldays in the 50s. After 90s, I directed some students to play little pieces of Granados and Enrique Granados and Isaac Aberniz.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Shizhen Yao: Not very often. I did direct some students to play the fourth piece – *Quejas o la maja y el ruiseñor* of *Goyescas*.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Shizhen Yao: The Spanish musical character is not easy to catch in performance and teaching process.

Appendix A3

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Wei Chow: The first time I listened to Spanish piano music was in the 80s of the last century, in a CD by Alicia de Larrocha.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Wei Chow: When I introduced it to my students in a lesson about Piano Art History, all of them enjoyed the rhythm and melody of the Spanish music.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Wei Zhou: Since the 90s of the last century, more and more piano students started to learn pieces by Enrique Granados and Isaac Albeniz. The more

relatively popular pieces were *Iberia*, the piano suite of Isaac Albéniz, as well as the first and fourth pieces by *Goyescas* of Granados.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Wei Zhou: Studied the piano music full of Spanish national elements which could help students better understand Spanish style and enhance their sense of music from diverse cultures. I also helped students to acquaint them with Domenico Scarlatti's Sonata.

Appendix A4

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Hong Fu: Can't really remember, after 90s.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Hong Fu: I was not touched by Spanish piano music when studying at the Central Conservatory of Music, in the 80s of the 20th century. I did get the chance to play some Spanish piano pieces when she studied abroad in Germany.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Hong Fu: I incited students to play several Spanish piano pieces such as *Goyescas* since her work at the China Conservatory.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Hong Fu: It was difficult for students to precisely execute the Spanish style, but they were moved by the rich inner emotions of *Goyescas*.

Appendix A5

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Jian Li: I went to a concert to listen to Alicia de Larrocha play the piano suite *Goyescas*, in Paris, around the year of 1990.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Jian Li: When I came to study in *Conservatoire National Supérieur de Musique et Danse de Paris* in the 80s, I played many Spanish pieces including Enrique Granados and Isaac Alberniz.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Jian Li: Not in my childhood before the 80s. Because of the historical background of that period, most students were trained by using the traditional piano pedagogy of the Russian and Germany style.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Jian Li: I was attracted by the Spanish rhythmic style and the traditional music in this suite.

Appendix A6

Xiaoxi Wang: When did you first hear Spanish piano music, such as *Goyescas* of Granados, in concert or other public places?

Professor Yi Wu: Listened to a concert of Alicia de Larrocha play the piano suite *Goyescas* in Dallas, U.S.A, in the year of 1992.

Xiaoxi Wang: When did you first perform or teach Spanish piano music?

Professor Yi Wu: I performed many Spanish piano pieces when he studied with Joaquín Achúcarro at Southern Methodist University. After I came back to China in 2010, I gave some concerts at Shanghai Concert Hall and the Oriental art center, and the piece – *El amor y la muerte* of *Goyescas* was included in this concert repertoire.

Xiaoxi Wang: If Spanish piano piece, such as *Goyescas*, were often used during the teaching process?

Professor Yi Wu: I didn't have opportunity to study Spanish pieces while studying in the Shanghai Conservatory since 1980. Spanish piano pieces still were not often used as Russian and Germany pieces in nowadays.

Xiaoxi Wang: As a Chinese, how you felt about playing or teaching Spanish piano works, such as *Goyescas*?

Professor Yi Wu: I thought pianists should strictly understand the musical terms for speed and motion changes on the score, and to always pay attention to the reasonable arrangement of detailed connection between the two neighboring musical terms.

Appendix B

Appendix B1 Interview with Spanish pianist Josep Colom

Xiaoxi Wang: In the fourth Piece of *Goyescas*, *Quejas o la Maja y el Ruiseñor*, in the section of the Cadenza, there was a dialogue between the Maja and the Ruiseñor. What should the pianist consider for the speed, the dynamics and the relations between the musical figurations?

Josep Colom: J.C. Let's see... It is the imitation of the Ruiseñor... It is agile but it should be clear on each note, right? Understand each note and well. And not much pedal so that it doesn't get dry and gains a special environment, but no excessive pedal, because we need to understand the clarity of each note like the song of a bird sings, find the right speed and inspire in the song of the bird. It is faster than a person's speech but it should be clear and understandable like a bird's song.

Xiaoxi Wang: *Quejas o la maja y el ruiseñor* was an improvisational piece of *Goyescas* and composed with mono-thematic materials. There were frequent notated tempo changes, including *accelerandos* and *rallentandos*. The performer must be responsible for moving beyond Granados' markings and should accentuate the improvisational nature of the piece. Is the challenge for the pianist, how to make this almost constantly flowing music sound natural?

Josep Colom: Yes, of course, of course. Not only on this one. All the *Goyescas* have a special character of improvisation. Granados was a big improviser. A very good pianist and one big improviser, so these pieces, which are his most ambitious pieces in the perspective of the "form", don't come from the theoretical and intellectual thought on a table, writing without trying them. No, these pieces come from one improvisation at the piano. And so, they have that form... *La Maja y el Ruiseñor* is the smallest of the pieces. It is the one which has a clearer form. The other ones are much larger and often modulate and return to their tonality and don't have a very clear form, but they have much imagination, when they modulate, for example,

making different characters for the same themes. It is what I commented with Shao before... let's see, it's not by mere chance that his friends have suggested him (Granados) that he should write an opera with this material. The Opera didn't get such fame as the cycle. It is presented occasionally, but of course, write one libretto from the music and place words on the music is a bit against the natural writing, no? So, the opera itself has something that feels forced but it is like a Germany opera, a bit more like Liszt's Sonata, there are leitmotifs, there are motifs that evolve psychologically, because the whole cycle of the six pieces has a common axis of leitmotif which keeps evolving and keeps changing according the imagination of the characters which keep evolving psychologically, which face each other's, or have a love duo, or have a conflict... So, in this piece and the others the performance must imagine a story. And not only in *La Maja y el Ruiseñor* that Granados puts a lot of *rit. accelerandos, a tempo, meno mosso*, because, of course, Granados tries to write on the paper his immediate reactions in front of his music when playing, even if not considering a fixed tempo, a stable tempo. There's not a structure like the structure of a sonata. So, it is needed to take that into consideration because with them (tempo indications) it is possible to give a form and structure to the pieces but not in such a rigorous way as it would be in a sonata of Beethoven, for example.

Xiaoxi Wang: But, do you consider that this is one of the most difficult challenges in this work? Make it sound natural, with all this sense of improvisation? Or how can the pianist make it sound natural?

Josep Colom: Like it was natural? Well, I believe that the deeper your knowledge of the work, the natural it sounds. And to deepen the knowledge of a work we must keep playing it. When you know the text by memory, when you have looked at everything and distinguished what is anecdotic and what is structure, for example when you have a new theme, because Granados always marks it with a special effect, a great *accelerando*, or a *rallentando molto*. To give it a bit of form of different sections. For that you must take into consideration that but for the details, I believe

that when it is time to play, after having assimilated everything that's written, you must forget it, and then it starts to be listened as something that you make like it was your improvisation, but it is not, but it looks like it is. And then keep playing freely. And that, in a bigger or smaller way, should be done with every music, I think. You should not play the music without its own impulses, because everything that's written can never be the whole music, only orientations and suggestions.

Xiaoxi Wang: The fifth piece *El amor y la muerte* might present the most difficult problems of interpretation.; It was composed with recurring themes that were arranged in many short, successively changing sections and that were used not only as melodic but as an accompaniment as well. Cyclic returns of transformed thematic materials might be interpreted as occurring within a greater improvisational stream. What should the pianist do to balance out the interpretation?

Josep Colom: Well, I think that, of course, the best thing is always to know all the other pieces, right? (laughs) Play them all is even better, but at least know them, because it's obvious that Granados thought of these six pieces as a cycle, because they are connected thematically. Mainly starting at *El Amor y la Muerte*, from the second book of *Goyescas*, which has four pieces, while the first has two pieces. Why not three plus three? Because, starting from *El Amor y la Muerte* it is like there's recapitulation. In *El Amor y la Muerte* themes from the four pieces before show up and in the next piece, *El Espectro*, the same happen. So, of course, it is right that the cycle is very long and not always the whole cycle is played. The problem of *El Amor y la Muerte* is that if you only play that piece by itself, it lacks elements to understand and comprehend it.

Xiaoxi Wang: Taking the last piece *Epílogo: Serenata del espectro*, for instance. The pianist faces interpretive difficulties due to the *Epílogo* which is interspersed with much fragmented material from previous movements. What should the

performer do to achieve unity through especially the rhythmic style, while maintaining the Spanish characteristic style of dance?

Josep Colom: Well, there I believe that the element that unites the whole piece is the Spanish rhythm of the serenata, no? *El Espectro*... it is the espectro of every character after their death, they all died in the ballade *El Amor y la Muerte*, and after death come the ghosts, and they show up like in pointy feet. Of course, they show up in a way that you must know the pieces. At least I believe that to play the *Espectro* the pianist should play *El Amor y la Muerte* before. Because they presented the same themes from the other past 4 pieces, in a most expanded way, so if you listen to *El Amor y la Muerte* and then *El Espectro* you'll understand it like a ghost of the themes that showed up before.

Xiaoxi Wang: Beside the technical difficulties of *Goyescas*, the other important issues in performing *Goyescas* such as the clarity of the voicing and the various tone colors could be managed with skillful using of the pedal. As pianists, how do we perceive and communicate the subtle changes of these pedaling transformations during the performance?

Josep Colom: Let's see, it naturally has its own esthetic, no? Granados doesn't indicate pedal markings with such high precision and the same... the only composer who has indicated the pedal markings with precision was Chopin. The composers trust the pianists, no? They trust that they were pianists with a musical formation that was enough not to make, how can I say, pedaling mistakes. But of course, the indications with dots, for example, an accentuated rhythm, when he uses *staccato* dots in all the notes like in *El Espectro*, for example, and there are others in which he uses *legato*. One can suppose that when everything is in *staccato*, like in *El Espectro*, you need a dry sound. When he writes the *legato* then he wants a more expanded sound and moment... I'm thinking of the first piece, there are moments of dance in which he writes *staccato* with dots. And I think that in Granados the dot

marks mean with no pedal or very short pedal, so I mean, this legato should be without pedal. If I remember well in *La Maja y el Ruiseñor* there's not a single *staccato* dot. It is lyrical, everything's cantabile, there's no *staccato*, only slurs. It's like a lied, there's a permanent cantabile. In the other pieces, there's a mixture of singing and dancing. Dance writing usually associated to Spanish dances, which are very rhythmic, so they should have short pedal, no? And I don't know what to say more about it, but well, it always helps to consider the intuition of the performer to decide the pedal.

Xiaoxi Wang: In the fourth piece *Quejas o la maja y el ruiseñor*, Granados created a special three-dimensional texture with his use of ornamentation, a sort of rhythmic latticework and adds to the complexity by writing contrapuntal imitation between the hands. What should the pianist do to these ornaments?

Josep Colom: Yes, in a way. The thrills are a premonition of the dialogue between the birds. But in that piece in concrete it is where Granados writes more *accelerando*, *a tempo* markings, of course, he's writing a *rubato* of an improvisation. The rhythmic freedom of an improvisation and helps to orientate it. Where he writes *a tempo*, there is a main tempo, a structural one he thought of. When he writes *a tempo* he always wants that first tempo and it is from that marking that he writes *accelerando*, that he asks you to do *rit.*, occasionally he writes again *a tempo* and doesn't write anything more. That means that such moment is more stable. When there's an ornament of that kind it's almost always slower, *meno mosso*. Take your time. While the contra punctual writing, where you see such writing, very strict, four voices, is mainly in the introduction until the left hand starts the arpeggios and the theme in the right hand. This type of writing could be easily transcript to a string quartet. A very austere writing in this sense, no? And yes, in all the pieces there's a certain kind of contra punctual writing, in Granados own way, but this piece is written in four voices, which is very classic, it could be Mozart, could be Chopin... Chopin also

knew the voice writing very well in a very strict and wise manner. The start of his second ballade, for example, starts with a four-voice choral and many other places. Chopin wrote four voices music many times, in many moments. And Granados has a lot of influence of Chopin, a lot.

Xiaoxi Wang: *Goyescas* was filled with ornaments, suspensions, trills, dynamic inflection, and tempo fluctuation. All of the specific dynamic and tempo marks were integral to the composition. Granados wrote all of the *rubato* and nuances into the music, as a pianist, how do we make the music sound natural and intuitive in performance?

Josep Colom: Pianist had to tell his own story, and be aware that not everything written was essential and not everything written in score should be interpreted literally. pianist should treat the music in their own way after understanding the music score exactly, instead of copying the recording.

Xiaoxi Wang: *Goyescas* was a sonic transition written to convey the images and moods of Goya's painting into sound, which successfully captured the mood, color, as well as the tremulous and ardent joys inside Goya's painting. What do you think about this?

Josep Colom: I believe that Granados has inspired himself not so much in the last paintings of Goya, more than tragic they are pessimists, of Madrid of the XVIII century, the end of XVIII century. The graciousness, a certain kind of seduction, also tragic, like in the *Goyescas*, but there is a mixture like in *El Amor y la Muerte* and much tragedy which may have been inspired in Goya and in the paintings which portray the war deaths and disasters, his last black paintings, but *Goyescas* are basically between two extremities. But... but it is not also only Goya. So, in that sense, I believe that Granados really managed to achieve his objective, which was to recreate in his ideal way and manner, because he's a man of the end of the XIX

century, one century later than Goya's paintings, but the environment of the Madrid, of the final of the XVIII century and then the horrors of the Napoleonic wars that Goya also lived. So there are two extremities. One goes from *Los Requeiebros*, they are a kind of flirting, until one ends through *La Maja y el Ruiseñor* which has that feeling of death and then *El Amor y la Muerte*, with the death of *El Majo* and then *El Espectro*. That means, one goes... starts with Goya of the XVIII century and ends with Goya of the start of XIX century and the horrors of the war and well, there's a parallel between the paintings and the music, no doubt. He knows what he was doing when he put the title *Goyescas*.

Appendix B2 Interview with Professor Fausto Neves

Xiaoxi Wang: In the fourth Piece of *Goyescas*, *Quejas o la Maja y el Ruiseñor*, in the section of the Cadenza, there was a dialogue between the Maja and the Ruiseñor. What should the pianist consider for the speed, the dynamics and the relations between the musical figurations?

Professor Fausto Neves: Although the presence of the nightingale is permanent in the piece – inner voices answer to the melodic “*Quejas*” – is in the “*cadenza ad lib.*” where singing bird appears “in solo”, making an enormous contrast with the deeply sad and paused musical speech of the “Maja”. So, I should emphasize the speed, the light and the capricious elements in this final part of the piece. Thrills very long but with very high frequency; sixty-fourth-note passages very clearly, brilliant and with a skillful pedal; as the penultimate one finishes in a sixteenth-note silence with fermata, the “*velocemente*” and all the others elements of this unique passage must aim this surprising end.

Xiaoxi Wang: *Quejas o la maja y el ruiseñor* was an improvisational piece of *Goyescas* and composed with mono-thematic materials. There were frequent

notated tempo changes, including *accelerandos* and *rallentandos*. The performer must be responsible for moving beyond Granados' markings and should accentuate the improvisational nature of the piece. Is the challenge for the pianist, how to make this almost constantly flowing music sound natural?

Professor Fausto Neves: Yes, it is the very big challenge! One must dive in the general romantic expression, but also in his Spanish correspondent idiosyncrasy, the most difficult and, for some of us, impossible assignment. The "fiesta", the songs and dances of the "tabloids de flamenco," the Sevilla fair, the Arabic art (Granada an Cordova!!), Cervantes and Lope de Vega, the political problems of a state with very different nations and cultures... Only after all these things comes Goya with his expressivist, pathetic and extraordinary drawings. And the enormous talent of Granados.

Xiaoxi Wang: The fifth piece *El amor y la muerte* might present the most difficult problems of interpretation. It was composed with recurring themes that were arranged in many short, successively changing sections and that were used not only as melodic but as an accompaniment as well. Cyclic returns of transformed thematic materials might be interpreted as occurring within a greater improvisational stream. What should the pianist do to balance out the interpretation?

Professor Fausto Neves: We should pay attention to the analysis of the score, discovering all the motives and elements from the other pieces of *Goyescas*. Afterwards we must be sensible to the clearness of each one, without losing the vibrant melodic line – always very "Spanish" – which we must always generously conduct. The virtuosic arpeggios, normally sustaining the harmony, must be also very brilliant specially in the high register, in the right hand. Be aware that there are more references to the previous pieces than those which are specified between brackets on the score...

Xiaoxi Wang: Taking the last piece *Epílogo: Serenata del espectro*, for instance. The pianist faces interpretive difficulties due to the *Epílogo* which is interspersed with much fragmented material from previous movements. What should the performer do to achieve unity through especially the rhythmic style, while maintaining the Spanish characteristic style of dance?

Professor Fausto Neves: We have all the smart references to motifs from previous pieces (modeling the “epílogo”) united by a sarcastic, sinister and rithmical “serenata” made by the “Espectro”. Going on the previous ideas I suggest caring each detail very much, thinking that the more the small motifs are cared, the more the general line will gain. The limit to this assignment is (like always!) the clear perception of the main line, the “Espectro” melody of the “serenata” (See also the previous answers 2 and 3).

Xiaoxi Wang: Beside the technical difficulties of *Goyescas*, the other important issues in performing *Goyescas* such as the clarity of the voicing and the various tone colors could be managed with skillful using of the pedal. As pianists, how do we perceive and communicate the subtle changes of these pedaling transformations during the performance?

Professor Fausto Neves: With a very careful radar-ears, and a good Spanish taste listening to the orchestration by Spanish composers from their own piano pieces; listen/assist to a Flamenco session. (Don’t forget the Spanish pieces by Ravel and Debussy.) The normal problem in this kind of music is to keep the harmonic bass without losing the melodic/inner voices clearness. Now and then the suggestion of “rasgado” and “staccato” in the guitars, or in the percussion (castanets!) impose the complete abstention of pedal.

Xiaoxi Wang: In the fourth piece *Quejas o la maja y el ruiseñor*, Granados created a special three-dimensional texture with his use of ornamentation, a sort of rhythmic

lattice work and adds to the complexity by writing contrapuntal imitation between the hands. What should the pianist do to these ornaments?

Professor Fausto Neves: We consider two kind of ornamentation in this piece: those from the “Quejas” of the “maja” (painful and nostalgic, so clearly and expressively pronounced) and the “imitated” by the nightingale (although the imitation, a bit more rhythmical and in tempo). The balance between large line and small motifs has been already treated.

Xiaoxi Wang: *Goyescas* was filled with ornaments, suspensions, trills, dynamic inflection, and tempo fluctuation. All of the specific dynamic and tempo marks were integral to the composition. Granados wrote all of the *rubato* and nuances into the music, as a pianist, how do we make the music sound natural and intuitive in performance?

Professor Fausto Neves: Like all the music: absorbing her sense and her aesthetic to give her back spontaneously, from our heart, like improvised now enthusiastically by ourselves. See previous answers about how to “dive” in the Spanish music/culture.

Xiaoxi Wang: *Goyescas* was a sonic transition written to convey the images and moods of Goya’s painting into sound, which successfully captured the mood, color, as well as the tremulous and ardent joys inside Goya’s painting. What do you think about this?

Professor Fausto Neves: Goya has attained generously the heart of Spanish culture, reinforcing the tragic aspects due to his specific and contemporary historical facts. The Granados definition is hugely precise!

Appendix B3 Interview with the Chinese-American pianist Yi Wu

Xiaoxi Wang: In the fourth Piece of *Goyescas*, *Quejas o la Maja y el Ruiseñor*, in the section of the Cadenza, there was a dialogue between the Maja and the Ruiseñor. What should the pianist consider for the speed, the dynamics and the relations between the musical figurations?

Yi Wu: I suggest pianist could create a mysterious and tranquil background in order to imitate the nightingale's crow. I think the pedal need not change to frequently at this point, for creating the musical effect of overtone, and the pedal could be depressed later in the fifth measure to make a diminuendo sound effect.

Xiaoxi Wang: *Quejas o la maja y el ruiseñor* was a improvisational piece of *Goyescas* and composed with mono-thematic materials. There were frequent notated tempo changes, including *accelerandos* and *rallentandos*. The performer must be responsible for moving beyond Granados' markings and should accentuate the improvisational nature of the piece. Is the challenge for the pianist, how to make this almost constantly flowing music sound natural?

Yi Wu: For this improvisation such as tempo changes, pianist should make a corresponding contrast between each speed level according to the speed marks Granados wrote on the score as well as their own feelings with some improvisational interspace, and to always pay attention to the natural convergence between the two speed changes.

Xiaoxi Wang: The fifth piece *El amor y la muerte* might present the most difficult problems of interpretation.; It was composed with recurring themes that were arranged in many short, successively changing sections and that were used not only as melodic but as an accompaniment as well. Cyclic returns of transformed thematic materials might be interpreted as occurring within a greater improvisational stream. What should the pianist do to balance out the interpretation?

Yi Wu: In *El amor y la muerte*, all the themes of *Goyescas* were united in this piece to recall the complex emotion. I think pianist must base the understanding of the composer's intention to naturally connect each short phrase and motive, at the same time, the mood of the music also added fuel to the fire.

Xiaoxi Wang: Taking the last piece *Epílogo: Serenata del espectro*, for instance. The pianist faces interpretive difficulties due to the *Epílogo* which is interspersed with much fragmented material from previous movements. What should the performer do to achieve unity through especially the rhythmic style, while maintaining the Spanish characteristic style of dance?

Yi Wu: A clear perception of the main line, the "espectro" melody is limited. The first thing the pianist should do is to grasp the overall musical image and temperament to analyze the texture of *Goyescas*, so as to unite the Spanish dancing element with the distinguishing features, such as weak-beat accent, rhythmic material and constant changing harmonies.

Xiaoxi Wang: Beside the technical difficulties of *Goyescas*, the other important issues in performing *Goyescas* such as the clarity of the voicing and the various tone colors could be managed with skillful using of the pedal. As pianists, how do we perceive and communicate the subtle changes of these pedaling transformations during the performance?

Yi Wu: Both coherent and rhythmic acoustic effect should appear fluently in *Goyescas*. Accordingly, an accentuation of the continuation of the melodic line should always coincide with the harmonic material changes. Pianist should clarify phrasing harmonies in different registers. This kind of acoustic effect applied by the pedal present the unique and decisive rhythmic style of Spanish music as wells as the chant ability of the melodic line.

Xiaoxi Wang: In the fourth piece *Quejas o la maja y el ruiseñor*, Granados created a special three-dimensional texture with his use of ornamentation, a sort of rhythmic latticework and adds to the complexity by writing contrapuntal imitation between the hands. What should the pianist do to these ornaments?

Yi Wu: Pianist should practice ornaments in multiple parts separately, then practice the ornaments of two parts together, finally play all of them but pay attention to the acoustic balance of each voice part. Meanwhile, the ornaments within each part asked for a clear and natural sound, which should be played as a melodic line.

Xiaoxi Wang: *Goyescas* was filled with ornaments, suspensions, trills, dynamic inflection, and tempo fluctuation. All of the specific dynamic and tempo marks were integral to the composition. Granados wrote all of the *rubato* and nuances into the music, as a pianist, how do we make the music sound natural and intuitive in performance?

Yi Wu: Pianist should have a thorough understanding of the musical terms in the score, and rationalize every detailed connection between each marks.

Xiaoxi Wang: *Goyescas* was a sonic transition written to convey the images and moods of Goya's painting into sound, which successfully captured the mood, color, as well as the tremulous and ardent joys inside Goya's painting. What do you think about this?

Yi Wu: *Goyescas* was a brilliant combination of Goya's painting and Granados' musical language, which contained the Spanish national spirit and the sense of the Spanish tragedy of the era. In order to understand the essence of *Goyescas*, the pianist would get a better to sense of the images painted by Goya which related to specific pieces of *Goyescas*, and savor the emotion to follow the unique Spanish style.

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